

MUSICAL FOUNTAIN  
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DEVOTED TO MUSIC AND THE MUSIC TRADES

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JOHN T. RAYMOND.

## THE MUSICAL COURIER.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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During more than seven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,	Henry Mason,
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Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Treblich,	Rose Coglian,	Dr. Louis Maas,
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Anna de Bellocra,	Cate Claxton,	L. G. Gottschalk,
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Nordica,	Fanny Davenport,	S. R. Mills,
Josephine Yorke,	Jannaschek,	E. M. Bowman,
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Teresa Carreno,	Ellen Montejo,	Stagno,
Kellogg, Clara L.—s,	Lilian Olcott,	John McCullough,
Minnie Hawk,	Lonnie Gage Courtney,	Seidlin,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lea Little,	Guadagnini,	Osmond Tearle,
Muriel-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Rohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Doudell,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. Canpa,
Geisinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,—a,	Del Puente,	Mrs. Helen Ames,
Catherine Lawa,	Joseph,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scarra,
Blanche Roemer,	Hope Glenn,	Herman Winkelmans,
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William Courtney,	Anton Udwart,	Fannie Hirsch,
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Calixa Lavalles,	Carl Retter,	Otto Sutro,
Clarence Eddy,	George Geminder,	Carl Faenza,
Frans Abt,	Emil Liebling,	Belle Cole,
Fannie Bloomfield,	Van Zandt,	Carl Millocker,
S. E. Jacobsohn,	W. Edward Heimeidahl,	Lowell Mason,
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Frans Kneisel,	Clara Schumann,	Pauline L'Allemand,
Leandro Campanari,	Joseph,	Verdi,
Frans Rummel,	Samuel S. Sanford,	Hummel Monument,
Blanche Stone Barton,	Frans List,	Hector Berlioz Monument,
Amy Sherwin,	Christine Dossert,	Johann Svendsen,
Thomas Ryan,	Dora Henningsen,	Anton Dvorak,
Achille Errani,	A. A. Stanley,	Saint-Saens,
King Ludwig J. I.,	Ernst Catenhusen,	Pablo de Sarasate,
C. Jos. Brambach,	Heinrich Hofmann,	Jules Jordan,
Henry Schradieck,	Charles Fraidel,	Hans Richter,
John F. Luther,	Emil Sauer,	Therese Herbert-Foerster,
John F. Rhodes,	Jessie Bartlett Davis,	Bertha Pierson,
Wilhelm Gericke,	Dorcy Burmeister-Petersen,	William Mason.

THE attention of our readers is called to an article in our trade department entitled "George Geminder and the Cremona Varnish."

BEER and music will in future not be wedded in this city and State, as the bill introduced at Albany by Assemblyman Cantor, and which was intended to repeal the law which forbids the sale of beer in concert halls and other public places in which musical diversions are offered, was defeated in the Assembly last Thursday by a party vote.

IT is no new thing for musicians to furnish food for ridicule to editors, but it is getting to be a terribly common thing for editors to furnish hearty laughs to musicians. A case illustrative is a report of a concert in the New York World of last Wednesday, in which, after mentioning that a certain singer made "a pronounced success," our wisacre added that "Michael Banner, the boy violinist; Miss Maud Morgan, Alexander Lambert and Adolph Hartdegen contributed to the musical feature of the entertainment." Just as if there were no "music" in singing!

IT is almost maddening to progressive musicians to witness the increasing preponderance of substantial plutocratic sympathy on the side of painters, architects and sculptors to the almost entire neglect of the musical educational interests of this vast city. Our so-called Academy of Music has just been "bought in" at auction by one of its stockholders after having been a bare-faced "aristocratic" fraud for thirty-three years, and yet within a few weeks nearly a million dollars' worth of pictures have been "donated" to the Metropolitan Museum of Art—all kinds of art except the art of music—by three citizens, Messrs. Vanderbilt and Seney and the late Miss Catherine Wolfe.

No greater proof of the unmusical souls of the average wealthy people of America could be furnished than the absence of a solitary philanthropist, real or pretended, of this entire country up to date who has given a dollar (unprompted) for a practical, sensible, feasible, unsectarian, free, rudimental musical school, where poor children of talent could be placed in a position to begin to earn an honest livelihood through the exercise of that God-given talent. It does indeed seem most extraordinary.

WE have many so-called piano methods, some of them very popular, but after all they are built upon pretty much the same stereotyped ideas. A new kindergarten system of music, however, the main features of which are given in another column of this journal, opens up new principles in the art of teaching the science, and some of our teachers may find it a valuable auxiliary in their sometimes difficult, and at all times arduous, task of teaching beginners. The author, Mr. G. Bertini De Wier, of this city, has given the subject long and careful thought, and, having been a teacher himself for many years, possesses all the qualifications, no doubt, to successfully inaugurate an educational work of this kind. It deserves a fair and impartial investigation, and the musical world at large should not be slow in recognizing its utility and worth.

But since the author seems to wish for public comment on the subject, we venture to start the ball rolling by asking him how he is going to mark his quarter-notes without spoiling the design of those of his tone-forms containing accidentals; and furthermore, whether he expects composers to adopt his new method when writing, or whether they will be allowed to use the old system, and the engraver be expected to transform the old signs into the new ones? As most composers are known to be but poor draughtsmen, and rather careless in writing, anyhow, Mr. De Wier would be likely to find some resistance on their part to use his new method.

REGARDING last Friday night's performance of "Faust" by the Patti troupe at the Metropolitan Opera-House, there seems to be a diversity of critical opinion which must be amusing to any one who happens to read both the *Herald* and the *Times*. The latter journal, which is known for its predilection for Italian opera, says: "The performance as a whole was the best rendering of 'Faust' that has been heard here this season and for some time past." The *Herald*, in diametrical opposition to Freddie Schwab's aforesaid oracle, maintains: "'Faust' was given at the Metropolitan Opera-House, and it may as well be said at once that as a whole the performance was decidedly inferior to those that have been heard from the German and even the Ameri-

can opera companies at the same house during the present season. The scenery, being that of the opera-house, was good. But the singers, excepting, needless to say, Mrs. Patti and Mrs. Scalchi, were not."

If we were asked to decide between Schwab and Steinberg in this matter of opinion, THE MUSICAL COURIER would certainly be on the *Herald's* side, for a more shabby performance of "Faust," at the exorbitant price of \$7 for an orchestra seat, has never before been offered a New York public. Yet there were fools enough in this large city to fill the Metropolitan Opera-House from pit to dome, and they would do so again if the opera were repeated with the same cast.

## COUNT HOCHBERG'S SUBTERFUGE.

ANTON SEIDL and his wife, Mrs. Seidl-Krauss, seem to have met with some serious difficulties in Berlin. It was easy enough for Count Hochberg, the intendant of the Royal theatres, to induce Mr. Pollini to release Seidl from his old Bremen contract, when he (Hochberg) wanted Seidl to become conductor of the Berlin Royal Opera-House. But when the idea had to be abandoned because Seidl rigidly insisted on the conditions under which alone he would assume the responsible position, some reason had to be found for breaking off the arrangement, as Count Hochberg could not have it said that two such great conductors as Mottl and Seidl both refused to accept a position which is the most sought after of any in Germany. In this case of embarrassment, Mr. Angelo Neumann, the director of the Prague Opera, suddenly remembered that he had an old contract with both Seidl and his wife and that he had given them leave only for five months to go to New York for one season. This leave of absence had long since expired, and the non-return of the couple last season had caused Mr. Neumann serious loss of money. In fact, he placed this loss at no less a sum than 32,650 marks, or about \$8,000, and for this amount he now sues Mr. Seidl and his wife. On producing witnesses to the fact that the great conductor and his spouse were on the eve of returning to America, Mr. Neumann had them arrested and their luggage put under police control. Bail, however, was soon found for Seidl, who declares that he can easily show and prove that Mr. Neumann has no claims on either his or his wife's artistic abilities. The whole affair, which was to be heard in court last week, was based merely on a trumped-up charge to help Count Hochberg out of the hole into which Mr. Seidl's refusal to accept the position as court conductor had put him. It is said by those who know him best that the count is already heartily sick of his onerous position, and that as soon as his first trial year has expired he will make room for somebody else to become intendant of the royal theatres.

In place of Anton Seidl the post of court conductor has been offered to Hofkapelmeister Schroeder, formerly of Sonderhausen and late of the German Opera at Rotterdam. He will conduct on trial at Berlin for two months, and, if satisfied with the position, will be definitely engaged. He is known to be an ultra-Wagnerite.

## THE AMERICAN OPERA COMPANY'S LATEST COUP.

WE know of few musical transactions more strangely, and sadly funny than the present common repute of the "American" or "National" Opera Company, which got stuck at Omaha last week for want of enough money wherewith to get to San Francisco, where the "hundred thousand dollar guarantee" was awaiting their arrival. What! can it be possible that "300 opera people" in "twenty-six cars," with the puissant Theodore Thomas, the grandiloquent Locke, the persuasive Juch and the oracular Whitney—to say nothing of the lesser twinklers of that astounding organization—that all of these could vainly knock at the doors of the railroad officials' hearts, asking in piteous tones that the singing and fiddling and puffing and blowing Jeremy Diddlers be allowed to "pass on?"

There is something absurdly comical to us in the "little Omaha end" of the "American" operatic horn which has been so persistently and blatantly blown by interested parties for the past two years. Contrast the big crowd at this troupe's closing New York performance, when the Metropolitan Opera-House was filled with deadheads, with the boast of "over \$5,000 in the house;" the sheriff's unwelcome visit to get a beggarly \$1,200 and finding less than \$1,000; the uncertified checks given out by the management to momentarily satisfy several artists; the hue and cry at the departure of the "twenty-six cars" for the West, and then the sudden news that they could get no farther on than Omaha without sending home for

fare money! Their own return for the money could alone have helped on the laugh.

We should think that Mrs. Frank Thurber would commit kari-kari. It would be her smallest atonement. The moral of all this would seem to be that, in spite of all conventional ideas, people who are business people in other ways are not necessarily to be trusted with musical business. Or is it that music robs otherwise sensible people of their wits? Perhaps it is this last, for we well know her to be a cunning jade.

It is certainly deplorable that one fanatical, poorly equipped woman of social hankerings should have it in her power to get three hundred musicians in such a box as Mrs. Thurber has done. The worst of it is that such warnings seem lost on the average musician. But, even so, we could find it in our hearts to pity all concerned were it not for the rascally dishonesty of the very first step in the entire enterprise, basing all hopes of success upon a false pretence of fostering "native art," and calling it "American opera," when every work thus far sung by the troupe has been translated from a foreign tongue and filched from foreign brains.

We have no sympathy with frauds and charlatans in or out of music, and we could never understand why (seemingly more than in any other vocation) music and musicians and musical pretensions, promises and criticisms should give the impression that honesty is entirely superfluous. If Mrs. Thurber can learn to tell and write the truth, perhaps she may afterward learn how to run an "American" or even a polyglot opera company.

## A Kindergarten Music System.

By G. BERTINÉ DEWIER.

Editors Musical Courier:

PERMIT me through your kind courtesy to show through the medium of your valuable journal, and briefly as I can explain, the principles of the new kindergarten system of music. In presenting this educational work to the public I have sought both the interest of teachers and pupils alike. Any proposed improvement must show, to be of lasting benefit, its practical utility. It offers, I think, a bolder, stronger power of expressing the written language of music, rendering the science, which to many was a mystery before, as clear and distinct as the written language of words. It pictures to the eye every tone, so that we can comprehend the flow of its melody, or the more minute details that enter into the structure of harmony, the chord relations and their varied resolutions.

The system is capable of demonstrating, with a mathematical certainty, to the eye that which was to the student dim and vague before, hence I think it of invaluable assistance to the teacher and of the utmost utility to the pupil. I will briefly illustrate its essential features, but a more ample and general knowledge of the subject will of course be had from the published work itself.

Each of the seven primary tones of the normal or natural scale (C) have in this method a distinct shape. It is not sufficient that they be given any arbitrary form our fancy might dictate, but they must be philosophically correct, in order that each tone may be presented by an unequivocal geometrical sign. They have been selected for their simplicity, and analogous in shape to the intervals or degrees each tone occupies in the scale.

The naturals are expressed by the heads of the notes being white or open-faced, as

C, D, E, F, G, A, B, C, D, E, F, G, A, B.

Examples:

- 1.
- 2.
- 3.

The sharps are expressed by the same shaped tone-forms, shaded on the right side, in analogy to the process of ascending to the right for sharps; see Example No. 2. The flats, for the same reason, are shaded on the left; see Example 3. The larger notes on the right in the above example, with the tone forms written inside of the note heads, represent the design for whole notes (the stems to be added to convert them into half notes). They follow the same rule as the others.

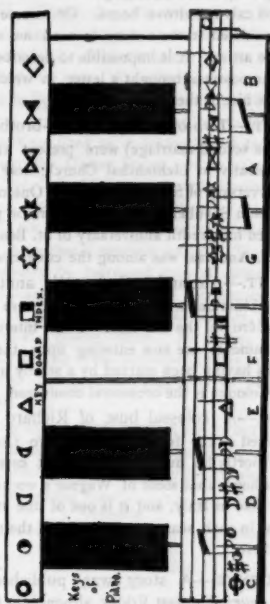
These shapes have been termed "tone-forms," and are used instead of and in place of the ordinary note head; in all other respects the features are the same in both systems.

These "tone-forms" have not been selected to gratify a fanciful idea, for then they would not be worthy of a passing consideration, but they prove themselves to be of the greatest importance and benefit when we come to analyze their power and practical results, not alone in the study of the elementary principles, but in the higher departments of harmony and musical composition.

Part first has for its object the simplification of the rudiments of music for children or beginners, under a method of object-teaching or kindergarten form of instruction. A printed slip termed a key-board index is, for the first lesson, placed upon the keys of the piano, containing the tone-forms and the names of the keys. As there are only seven tone-forms the pupil commits them to memory easily, which, when accomplished, will enable them to read the music at sight, by simply comparing the shape

of the note in the music by a similar one on the key index, and playing that key which lies directly under it.

EXAMPLE 4.



If we write a note in the ordinary notation and present it to a student, it becomes a mental calculation, and a certain amount of time is lost in considering what tone it is intended to represent. The problem becomes more difficult still as the notes are placed upon the higher or lower portions of the staff, or upon the movable C clefs. Example 5 (at B).

If, however, we give to that note a fixed and definite form, all doubt and uncertainty is removed, and the student, once knowing the form, is able to play it at first sight, place it as high up or low down on the ledger lines, or upon the more difficult and generally less understood movable C clefs.

The pupil readily discovers it to be B, place it where you will. Example 5 at C.

EXAMPLE 5.



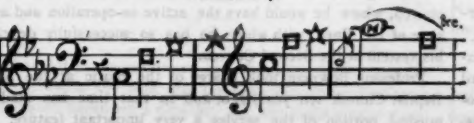
This being true of one tone, must, of necessity, be equally true of all. Through the use of these tone-forms we have now a new field of musical vision opened up to us. It not only enables the industrious student to read his music more readily at sight, but it is capable of presenting all the various scales, chords and musical passages with a greater degree of certainty and precision, while it actually assists the memory to retain the thoughts and ideas of the composer. Of greater importance is it still, when we consider its power in revealing the tone relations, and the resolutions of the constituent parts of any given series of harmonies, by means of showing to the eye, as well as to the ear to apprehend, their true formation and significance. Beyond this, again, they are capable of presenting the language of music grammatically correct in all the formation of its various phrases, sentences and periods, that, too, without the artificial assistance of a multitude of lines, ledger lines and clefs which our present notation requires. Take, for instance, the tone-form C, and let a division line be drawn to separate the treble from the bass, its nearness or remoteness from the middle C line will easily determine which octave is intended, and so likewise, of all the other tones of the scale.

EXAMPLE 6.



In order that the system may meet with recognition, and while, as shown above, the notes are capable of being just as clearly expressed without any staff at all, I have nevertheless deemed it more expedient to make use of every and all the essential features of our present notation, simply substituting for the note-heads the various tone-forms. It will thus be seen that while every note occupies its true position as heretofore upon the staff, they are read with far greater facility, even in the bass, which usually perplexes most beginners. This will be more forcibly demonstrated, if we take a passage for illustration, say, from Beethoven's Sonata Pathétique, where the sudden transition from the bass to the treble occurs:

EXAMPLE 7.



In the study of harmony they even become more significant from the fact that the resolutions of the various chords can be seen, and therefore more thoroughly impressed upon the mind of the learner. The differences between the major and minor chords, the diminished sevenths, the chromatic and enharmonic changes leading from one series of chords to another, all present a kaleidoscopic view, which render the science of harmony truly clear and highly interesting.

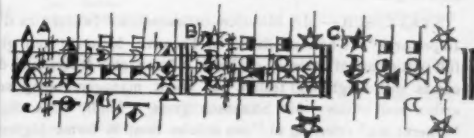
The prejudices which naturally arise against anything new must of necessity be dispelled, when it is actually shown and demonstrated, beyond all peradventure of a doubt, that the improvements are a positive gain to the cause and advancement of science. The first thought that suggests itself to the majority of musical people is—well, what of it! Suppose that it is capable of expressing music in a clearer and better light, are we to change our whole present system to conform to the new? Not at all. Time will effect all that. The movements of all reforms are necessarily slow. If any art or science is to receive a new impetus from any acknowledged improvement the change will come sooner or later. No reformer can effect any permanent change, unless he *hears down*, and in doing that he must *build up*, and in so doing he must present something *better* in its place, or the reform is worth less, of no value, and therefore will surely sink into oblivion.

This system, I think, can at least be made of permanent value in imparting the rudiments of music to children and beginners, and as an adjunct to the teacher's efforts becomes invaluable, but beyond this it cannot go. It may present to the thoughts of the learner *how* to do certain things in a clearer light, but *to do them* remains for the pupil alone to accomplish. The same technical difficulties stand in the way as heretofore, the fingers as well as brains have to be educated; it is not alone enough that the brain knows *how* to do, but the *executive* ability of the fingers must come into active play, and the technical difficulties be overcome by practice alone.

The advanced kindergarten system sweeps aside Guido's staff and the Bishop of Cologne's notation, now some eight centuries old, and when we reflect upon the venerable age of our present system we are led to inquire if it is not time, in this age of improvement, to at least make the attempt of introducing some new and better means of expressing the language of the spheres. To play music as written under the advanced kindergarten system, is to strike out upon a new and untrodden path; it would be in point of truth more *scientific*, if we may be permitted to use the term. We might liken it to the young birdling of the forest, who yet uncertain of its strength, essays to make its first flight from its mother's nest, but views askance the empty air, seeing no place to rest its feet, but let him venture out upon the boundless deep and his wings perchance will grow stronger and his flight still higher. Like all things new, this system must win its way into public favor solely upon its own intrinsic merits; if good it will survive the "shock of ages," but like all reforms in any art or science, its progress will perhaps be slow, resting upon the assurance that that which is built upon the strong foundations of truth must and ever will remain imperishable.

To illustrate its power of expressing harmony I give a few examples for verification, where, for instance, when modulating from the chord of C sharp it is enharmonically changed to D flat and proceeds to E flat, as Example 8, at A; or again, from G flat enharmonically changed into F sharp, the chords modulate into G, as at B.

EXAMPLE 8.



Please also observe that while every conformity is made to the regular notation, the power of the tone-forms are as equally significant without the use of either signatures, accidentals or the staff itself, as at C.

The beauty, strength, brevity and compactness surely is proven conclusive when we see the tone-forms divested of all these artificial paraphernalia (necessary in the ordinary notation to make the notes intelligible). Do they not stand out clear and distinct, as the sharp outlines of a monument against the glow of the sunset sky? Does not the system commend itself to the judgment of every careful, intelligent thinker? I leave it to every unprejudiced, fair and candid mind if these are not incontrovertible facts. As to the manuscript copy designed for the printer or engraver, the notes may be written as ordinarily, for any intelligent compositor could easily substitute the proper tone-forms.

Finally if we enter into the higher departments of music, where the artist, losing sight of the mere individual notes, takes in at a glance the ideas and thoughts of the composer (known as the content of the composition), the tone-forms lend such vigor to the sentences and phrases as to render a clearer and more analytical conception of the composer's meaning possible. The art of memorizing also receives an additional impetus.

Knowing the bitter prejudices that exist against anything so radically new, I desire to appeal through your columns to the rank and file of the profession, and particularly to teachers. I would respectfully solicit their views, and would be only too happy to receive any suggestions looking to a still further improvement, if they would communicate with me in relation thereto. I have simply tried as best as I could to extend the teachers' sphere of usefulness, to deepen and widen, if possible, the channels of musical thought and instruction, humbly trusting that my efforts in this direction may meet their earnest co-operation and indorsement.

## PERSONALS.

**HENSCHEL.**—Mr. and Mrs. Georg Henschel, who have returned from England for a short visit to this country, are giving some of their justly favorite song recitals at Boston, which are meeting with great artistic, financial and social success. Mr. and Mrs. Henschel have engagements for twenty-five song concerts on a line reaching as far West as Chicago. Then they go to Haddenville, Mass., Mrs. Henschel's homestead, where she will rest with her family; but not he. Mr. Henschel intends finishing there the score of an opera in three acts, of which one-half is done. This will bring them to August, when they intend returning to England, to arrive there about the 15th. Preparations for the next series of London symphony concerts are advanced. The engagement of Joachim is certain; he will play in two concerts.

**THE THALIA COMPANY.**—The San Francisco *Argonaut* gives the following short summary of the Thalia Theatre German Company now appearing at the Pacific Coast: "Max Lube has renewed the pleasant relations with the public which existed when he visited us before. Schultz and Junker are missed, so is Raberg, she of the voluptuous form and velvet voice. Rudolf Reese, the conductor, is a lamb beside the leonine Novak. Beauty is never a feature of a German or French operatic chorus. There is no exception to be noted in favor of the Thalia Company. The two leading actresses, Sophie Offeney and Paula von Vardal, have all the characteristics of German stage women. They are stout and heavy. Sophie is a blonde, with rather plain feature and a high gurgling voice; Paula is a coarse beauty, dark and passionate looking, with a fair mezzo voice, and a suspicion of fineness in her singing. Otto Meyer plays the part of the French officer very neatly, with correct dialect and characteristic bearing. Carl Friese plays the strolling actor with a Saxon dialect. It is perfect to those who can appreciate it. Felix Schnelle has a pretty tenor voice. Edward Elsbach has a loud voice of indefinite tenor quality."

**RAYMOND'S DIRGE NOT PLAYED.**—When John T. Raymond was here last he was chatting at the Olympic with some friends about the death of actors, and said that McCullough, on hearing of the death of a friend, met him and remarked that they (McCullough and Raymond) would be next. Raymond said he guessed it was his turn, now that McCullough had gone, and Mr. Vogel, leader of the orchestra, coming at that moment, reminded him of a promise he had made some years before to play a dirge at the first performance after he had heard of his death. The news of Raymond's death arrived yesterday, but Mr. Vogel was not leading at the Grand last night and hence the dirge was not played.—*St. Louis Post-Dispatch*.

**WHO IS IT?**—A well-known resident composer, who was recently asked to conduct his own work, at its performance here under a good conductor, replied as follows: "As regards the question of my conducting, do not give it a thought. No one is more opposed than myself to the prevailing custom of sticking up composers to conduct their own works. Independently of the fact that, as a rule, composers do not make the best interpreters of their own music (whatever they may do with other people's), I think that every conductor should be captain aboard his own ship, and only on the rarest occasions allow any other man to pilot her."

**STRAKOSCH.**—Mr. Maurice Strakosch's "Souvenirs d'un Impresario" are now published in French. Mein ole fren' gives full particulars of himself, of Patti, Nilsson and others, and discusses with a light and festive pen about managers, composers, artists and critics. Mr. Strakosch gives a kindly little dig at "Cherubino," referring to "des articles dont la forme légère et spirituelle n'exclut pas la valeur," but at the same time he believes that "Cherubino égratigne de temps en temps dans le London *Figaro*; les blessures sont légères en apparence, mais quelquefois douloureuses en réalité," which I suppose is another reading of the "razor keen" quotation, of which no merry barber need be ashamed. Mr. Strakosch is, however, at his best in anecdotes. Here is one about Mrs. Frezzolini. "Frezzolini," writes Mr. Strakosch, "had a parrot which she always took with her in her travels, and of which she was very fond. It had learned to imitate so exactly the voice of its mistress that there was no telling the one from the other. One day, in New Orleans, Strakosch knocked at the door of his prima donna's room. 'Come in, sir,' was shouted to him from within, and he entered. La Frezzolini was in the costume in which Truth came out of her well." Mr. Strakosch somewhat courteously adds that Frezzolini was "as shapely as a statue—that is, when the statue is a shapely one, which is not always the case." The anecdote is almost on the border line of propriety. But then nobody minds Maurice.—*London Figaro*.

**VICTORIA.**—Queen Victoria has informed the Dean of Windsor that she will accept the dedication of a collection of Jubilee hymns, with new tunes. Among the authors of these hymns are the Bishops of Ripon and Exeter, and Revs. John Ellerton and S. Baring-Gould. The list of composers includes the names of Drs. Bridge and Stainer, Sir George Elvey and Messrs. Barnby and Parratt.

**JOACHIM.**—London *Truth* tells a story illustrative of German thrift, as follows: At the close of a recent "Monday Pop," at which the distinguished violinist Joachim appeared, two ladies, endeavoring to gain their carriage, were accidentally hustled into the great violinist's brougham, and it was not until they noticed the coachman driving in the wrong direction that the mis-

take was discovered. They immediately stopped the brougham, and informing the coachman of the blunder (it was a hired vehicle), and giving him something for his immediate comfort, hailed the first cab and drove home. Of course, next morning the ladies considered it their duty to send an explanation and apology to the artist. It is impossible to describe their astonishment when the postman brought a letter, in which they found—the bill for the hire of the brougham!

**SCHUBERT.**—Two of Schubert's half-brothers (children of his father by a second marriage) were present at the high mass celebrated recently at Lichtenthal Church, near Vienna, on the nineteenth anniversary of Schubert's birth. One of these brothers, Father Hermann Schuber (author of the sermon preached in 1880 on the fourteen hundredth anniversary of St. Benedict) read mass, and the other, Andreas, was among the congregation.

**GUILMANT.**—Alexander Guilmant's annual organ concerts, in combination with an orchestra, were resumed at the Paris Trocadéro on the 6th inst. These interesting and high-class entertainments are now entering upon their tenth season, their progress having been marked by a steady increase in the attendance. Colonne is the orchestral conductor.

**WAGNER.**—A colossal bust of Richard Wagner, which has been placed in the foyer of the Teatro Comunale, at Bologna, will shortly be unveiled amid great ceremonies. It was in this opera-house that some of Wagner's works were produced for the first time in Italy, and it is one of the rules of the management that in each season at least one of the master's works be performed there.

**DEL PUENTE.**—A story was published in the *Sun*, *Herald* and *Journal*, of last Friday, although in different versions, of the alleged adventures of Del Puente, the baritone, in his attempt to get out of the reach of the British detectives when in London a few weeks ago. His friends told this story to the reporters:

When Col. J. H. Mapleson, for whom Del Puente had been helping to draw big crowds, heard that his celebrated baritone had made a contract to come to this country and sing the famous *Toreador* song when Patti appeared in "Carmen" he was very wroth and tried to arrange some way by which Del Puente's departure would be prevented. He accordingly notified the officials that Del Puente had been making false returns as to the amount of money he was making, and was consequently defrauding the country through the income tax which he ought to pay. Hearing this the officials issued a warrant for the singer's arrest. Del Puente heard of this and circumvented the officers by leaving London for Liverpool before his announced time. When safely on board the *Arizona* he was surprised to see detectives there looking for him, and in answer to their inquiry as to his name he said it was Jones. That, it is maintained, saved him at Liverpool. But when the *Arizona* arrived at Queenstown detectives again boarded the vessel. Del Puente confided in Captain Brooks, and the genial captain had the refugee and his baggage put in the storeroom, where he was locked up until the *Arizona* sailed out of Cork harbor. They then told of the horrors of the dark storeroom among the rats.

The whole story is, of course, nothing but a silly canard, and Captain Brooks and the other officers of the *Arizona* deny the storeroom hide-and-seek game entirely. Moreover, Del Puente is an Italian and as a non-resident foreigner does not have to pay income tax in England.

**BECKER.**—Miss Dora V. Becker, the talented young violinist, received the following flattering criticism in the *Petersburg, Va., Index-Appeal*, for her performances at a recent concert of the Musical Association of that city:

Miss Becker's playing was unquestionably the principal attraction. This young lady appeared in Petersburg about a year and a half ago and then gave promise of excellence which her performance last evening fully verified. Her phrasing was marked by much intelligence and her touch by great delicacy. Her rendering of Wieniawski's "Legende" and Sarasate's "Gipsy Melodias" was exquisite.

This is very nice, but what the critic of the *Index-Appeal* means by the "touch" when speaking of a performance on the violin we do not exactly understand. Maybe he will be kind enough to tell us.

**MISS HIRSCH'S ENGAGEMENT.**—Miss Fanny Hirsch, the soprano, will sing to-morrow night with the Brooklyn Amphion Society at the Academy of Music in that city in Herman Mohr's "To the Genius of Music." On Sunday night she will sing at the Liederkreis concert in Mendelssohn's "Athalie." The Madrigal Society, of Mott Haven, gives its last concert on May 12, and Miss Hirsch will also sing on that occasion.

**PROFESSOR BOWMAN RESIGNS.**—The Second Baptist Church, which will be called upon the last Sunday of this month to part with its pastor, Rev. Dr. Boyd, is destined to suffer another loss. The announcement that the resignation of Prof. E. M. Bowman is in the hands of the music committee will fill with regret the many who have enjoyed for years the delightful musical programs he has prepared for the various services of the church.

Professor Bowman's resignation is to take effect September 1, but it has not been accepted by the committee, which is trying to prevail upon him to remain. He has been in correspondence with the First Baptist Church at Newark, N. J., to which Dr. Boyd is going as pastor, and the result of the negotiations is that he has accepted their offer of \$2,000 a year to conduct their music on the same plan that he has pursued in this city. It is understood that Professor Bowman was influenced to resign by the feeling that he could carry out his ideas better at the Newark church, where he would have the active co-operation and assistance of Dr. Boyd, with whom he has so successfully developed his system at the Second Church.

Professor Bowman took charge of the music at the Second Baptist Church ten years ago, and in that time has made the musical portion of the service a very important feature. The

underlying idea in his management has been that the way to secure good congregational singing is to begin with the children and carry their musical instruction right up through the Sunday school and the prayer meeting to the church service. In regard to the service itself, his belief is that the musical program should be made from the first note to the last to enforce the meaning of the pastor's theme. In developing these ideas he and Dr. Boyd have worked together so harmoniously that he did not feel pleased with the thought of probably losing his pastor's encouragement, and so decided to go with Dr. Boyd. Professor Bowman stands high among the organists of the United States. Professor Bowman's salary here has been the same as he will get at Newark.—*St. Louis Ex.*

## An Appeal.

**THE** well-known composer and pianist, Charles Fradel, lately deceased, has left an aged widow without any means of subsistence except a very small life insurance, the amount of which will shortly be consumed.

The undersigned, fearing that she may become a subject of public charity, have decided upon arranging a concert for her benefit, to take place at Steinway Hall this Wednesday evening, April 20, at 8 o'clock, for which occasion the following artists have kindly volunteered their services:

Miss Juliette Corden, Soprano.  
Miss Tillie Jones, Mezzo-Soprano.  
Mrs. Harriet Dellenbaugh, Recitation.  
Mr. Henry Koeke, Tencer.  
Mr. Holst-Hansen, Baritone.  
Mr. S. B. Mills, Pianist.  
Mr. Armin Schotte, Organist.  
Mr. Ferd. Q. Dulcken, Musical Conductor.

We take the liberty of calling attention to the fact that tickets can be had at the price of \$1 each, and beg you will kindly inclose the amount for tickets to Mr. Charles F. Tretbar, Steinway Hall, who has consented to act as treasurer.

We make this appeal to the charitably-disposed patrons and amateurs of music, and bespeak their generous support of and interest in the proposed entertainment.

Very respectfully,

S. B. MILLS,	WILLIAM MASON,
FRED. VON INTEN,	N. STETSON,
FRED. Q. DULCKEN,	FREMONT GEDNEY,
H. E. ARNOLD,	JOHN F. PETRI,
OTTO FLOERSHEIM,	FELIX KRAEMER,
	And others.

## HOME NEWS.

—The first of Madeline Schiller's two recitals of piano takes place at Chickering Hall on Friday afternoon.

—Geraldine Ulmar has accepted an engagement from D'Oyly Carte for the Savoy Theatre, London, and goes to England with the "Ruddygore" company.

—John Stetson has faith in "Ruddygore" on the road, and is organizing another company to play it, in which Vernona Jarbeau and Ida Mülle are to appear this spring.

—There is said to be talk of a rival organization to the Boston Ideals next season. W. H. Lawton, tenor; Henrietta Beebe, soprano; Emily Winant, contralto, and several of the less prominent singers in the National Opera Company are spoken of as the nucleus of the organization.

—A vocal soiree will be given at Steinway Hall next Saturday evening by Mr. G. de Grandi, "professor of singing," assisted by Miss Sofie Zorn, soprano; Mrs. Othmar Klingler, mezzo-soprano; Mr. Carl E. Duft, baritone; Miss Dorina Eaton, mezzo-soprano; Miss Barbara Lermann, mezzo-soprano, and Master Michael Banner, violinist.

—Among the many pupils' concerts claiming mention is the one given at Steinway Hall last Monday night by pupils of Miss Jeanne Franko. To judge from the artistic results of the evening, the young lady has proved herself an equally successful teacher of the violin as of the piano. Various pupils of hers showed the benefit of good instruction on both these instruments, and among them the talented nine-year-old violinist Miss Minnie Hahn, as well as the charming young pianiste, Miss Frances Stroheim, particularly distinguished themselves.

—Henry E. Abbey has already secured passage for Europe on the steamship *Servia*, of the Cunard line, which sails on May 14. With him will sail Patti, Scalchi, Guille, Del Puente, Vicini and Santille. It is rumored that the firm of Abbey, Schoeffel & Grau have had a renewal of Patti's contract for three years. The Patti season in London has been settled and it is now certain that twenty performances will be given at Her Majesty's Theatre in June and July. "Traviata," "Semiramide," "Faust" and "Carmen" will constitute the repertoire.

—The chorus singers of the American Opera Company had their case against the company in the City Court last Friday. Their attorney said that the answers of the defendants were frivolous, and that his clients were ready and anxious to proceed. Judge Donohue, however, granted another injunction restraining the plaintiffs' attorney from further prosecution of the action, and therefore the trial goes over until next Friday. Lawyer Badger said that the favored creditors of the company—Charles H. Meigs, Thomas Reed and others—were drawing on the treasury.

—The Interstate Commerce Act will not affect companies that walk back and leave their baggage behind to pay hotel bills.

—Michael Banner, the violin virtuoso, leaves for Europe on the City of Rome on the 27th. He will probably play in London and Paris.

—The twelfth Peabody piano recital took place at the Peabody Conservatory Hall, Baltimore, April 15. Mr. Harold Randolph played compositions by Johan Sebastian Bach, Mendelssohn, Raff and Grieg.

—Route of the Mendelssohn Quintet Club (the club gave two concerts in Chicago this week): To-day, Princeton, Ill.; 21, Mendota; 22, Taylorsville; 23, Godfrey; 25, Lincoln; 26, Decatur, and 28, Quincy.

—Frank Van der Stucken, the genial conductor, leaves for Europe next Wednesday, to conduct several concerts of his own at Berlin, Hanover and Sondershausen. He will return in time for the Indianapolis meeting of the Music Teachers' National Association, the concerts of which will be directed by him.

—Louise Sylvester, a clever singing soubrette; James T. Powers, who is now playing in "The Tin Soldier," and Courtice Pounds, who will return from England in a few weeks, have all just signed contracts to sing with the Casino company next season, either in this city or with the company which will sing "Ernie" in the principal cities of the country.

—Mr. Frederick Innes, the trombone player, having gained the support of the influential people in San Francisco, is planning the organization of a military band of from sixty-five to seventy-five men to give concerts at the exposition in that city next autumn. It is also contemplated to spend \$25,000 in refitting the pavilion building for musical and other entertainments.

—Upon the application of Howe & Hummel, Judge Donohue, last Monday, directed that the suit of Mrs. Fursch-Madi against Charles E. Locke be placed on the short-cause calendar of the Supreme Court for next Friday. In this case Mrs. Fursch-Madi sues Mr. Locke to recover about \$6,000, the balance of her salary as dramatic soprano of the American Opera Company during the season of 1885-6. Mr. Locke's defense is that the American Opera Company is responsible, not he. But Mrs. Fursch-Madi relies upon a written contract in her possession, in which Mr. Locke is the party of the second part.

—A most delightful musicale was given for the benefit of the Peabody Home for Aged Women, at the residence of Mrs. George H. Peabody, 118 East Eighteenth-st., on Thursday evening last, at which the following artists kindly volunteered their assistance: Mrs. Evelina Hartz and Mrs. Imogen Brown, sopranos; Mrs. Anna Lankow and Mrs. Rice-Knox, contraltos; Mrs. Harriet Webb and Miss Dell Thompson, recitators; Christian Fritsch, tenor; Pietro Feganti, basso; Francis Walker, baritone; A. Morris Bagby, pianist; Mr. Salinger, violoncellist; Miss Kitty Berger, harp zither, and E. Agramonte, accompanist.

—At the third private concert of the Orpheus Glee Club, which took place at Chickering Hall last Thursday night, the excellent organization conducted by Mr. C. Mortimer Wiske had the assistance of Miss Ella Earle, soprano, and Miss Anna Winch, harpist. The program contained, among other selections, Max Bruch's "Frithjof's Saga," which was produced on this occasion for the first time in English in this city; also "Stars of the Night" by Cruikshank; "Still are there Hearts" by Scholz; "Break, Break, Break," by Wiske, and "Strike, Strike the Lyre," by Cooke. The concert was a great success.

—Mr. Professor (with sudden impulse to rich amateur tenor whom he has been accompanying in "Deeper and deeper still"): "Jake hants, my talented young vren t! I haf neffer before heart zat nople recideadeef zung zo vell to eggshbress ze vorts!" R. A. T. (who occasionally sings a little out of tune): "Ah, you flatter me, I fear!" Mr. Professor: "Ach, no! Vy, you commenced it, more or less, in B; you goudinued it zomevhere about B flat; and you vinnisht it almost in A! And all ze vvhile I vass blaying ze aggombaniment in C! Now, zat is 'Teeper and teeper schtill,' and no mischdake! Jake hants!"

—A complimentary concert was tendered Mr. Carl Alves, the well-known singing teacher, at Steinway Hall last Thursday night, when a varied and well-chosen vocal program was well rendered by the following of Mr. Alves' many pupils: Misses Ottilie Votteler, Lina Pruner, Minnie Jaeger, Clo. Rothschild and Anna Meta, sopranos; Mrs. Anna Lippe, Miss M. Otterbourg and Miss Lizzie Cook, mezzo-sopranos; Misses Anna M. Powell, Josie Biggs and Emma Powell, altos; Mr. John Dieden, tenor; Mr. E. C. Goetting, baritone; Mr. Charles Triller, basso; Mr. J. B. Elmendorff, basso, and Mrs. K. Nuffer-Alves, contralto.

—Despite the very unpropitious state of the weather quite a good-sized audience attended the farewell concert of Michael Banner, the young violinist, which took place at Chickering Hall last Monday afternoon. Mr. Banner intends to soon leave for Europe to finish his musical education as well as to increase his powers as a violinist. As often before mentioned in these columns, he is a young artist of great promise, and his fine technic and good tone, as well as purity of intonation, were demonstrated last Monday, especially in Bruch's beautiful but difficult G minor concerto. A prelude and polonaise of Mr. Banner's own composition did not evince much creative talent, and we would advise Mr. Banner to devote his time in Europe rather to

the study of the violin than to that of composition. Acceptable assistance was rendered at this concert by Alexander Lambert, pianist, and Adolph Hartdegen, cellist.

—Mr. G. H. Wilson, the able critic of the Boston *Evening Traveller*, announces that he will publish the fourth volume of the *Boston Musical Year-Book*, hereafter to be known as the *Musical Year-Book*, in May. It will contain a record of the music performed in Boston during the season of 1886-7, as complete and arranged in the same manner as its predecessors. The usefulness of the *Year-Book* as a transcript of the happenings in music throughout the United States will be extended, the beginning made in Vol. III. will be considerably developed and, with reasonable fullness, the new book will represent the music of the whole country. This has been made possible by the co-operation of leading men in national musical affairs. The price of the book, made necessary by increased cost of printing (average cost is meant), will be \$1. Payment and communications may be addressed to Mr. G. H. Wilson, in care of Messrs. Chickering & Sons, 152 Tremont-st., Boston, Mass. All parties doing serious musical work, and wishing same mentioned in the *Musical Year-Book* would do well to send their programs to Mr. Wilson as quickly as possible.

—The following is the interesting program for Mr. Frank Van der Stucken's sixth and last symphonic concert, which takes place at Chickering Hall next Saturday evening:  
Overture, "Camacho's Wedding Feast".....Felix Mendelssohn Orchestra.  
Fourth concerto in D minor.....Anton Rubinstein  
Miss Fannie Bloomfield.  
Carnival scene.....Arthur Bird Orchestra.  
Grand polonaise in E flat.....Frederic Chopin  
Miss Fannie Bloomfield.  
Sixth symphony in A minor (new).....Anton Rubinstein Orchestra.

—A vocal and instrumental concert was given at Steinway Hall last Sunday night by the Beethoven Maennerchor, for the benefit of the St. Francis Hospital for Incurables (Little Sisters of the Poor). Financially the concert was undoubtedly a success. The following interesting program was rendered under the direction of Max Spicker, the director of the society:

"Joan of Arc," symphonic poem.....Moritz Moszkowski Orchestra.  
"Dem Genius der Töne" ("To the Spirit of Tones").....Herrmann Mohr  
Soprano solo: Miss Ida Klein, Male Chorus and Orchestra.  
Hungarian fantasia for pianoforte.....Franz Liszt  
Mrs. Dory Burmeister-Petersen.  
a, "Sonnen-Untergang" ("Sunset").....Halfdan Kjerulf  
b, "Hymne an die Nacht," (Hymn to the Night).....L. von Beethoven  
Male Chorus.  
"O, Schaeffer, Mein Ross" (The Secret).....Max Spicker  
Mr. Charles E. Duft.  
(Piano accompaniment by Mr. E. Agramonte.)  
"Waldharfen" ("Harps of the Forest").....Edward Schulz  
Tenor solo: Mr. H. W. Rieger, Male Chorus and Orchestra.  
Overture, "Leonore," No. 5.....L. von Beethoven Orchestra.

—It has been feared that legal complications arising out of an existing unpleasantness between Carl Hamm, the leader of the Patti orchestra, and the Musical Mutual Protective Union would perhaps temporarily interfere with the divine Patti's operatic program at the Metropolitan Opera-House.

The misunderstanding arose while Mr. Hamm was the leader of Colonel Mapleson's orchestra. At Denver, Col., the colonel gave him a check for \$860, with which to pay himself and the other members of the orchestra for a week's services. As the check was not paid, Mr. Hamm did not pay the orchestra for the services it covered, and the Musical Union thought all the same that he should do so. Threats, were made, it is alleged, not only to expel him from the union, but prevent his remaining as leader of the Patti orchestra, and to prevent this action he obtained an injunction restraining the union.

Before Judge Donohue last Friday, in Supreme Court Chambers, on a motion to continue the injunction, Mr. H. C. Kudlich, counsel for Mr. Hamm, declared that his client's enemies in the union had bitterly hounded him and were striving their utmost to prevent his getting any employment as a musician. Mr. Charles Steckler stated in reply that the union only wished to be fair, and to show its good faith was willing to let the injunction continue until the close of the Patti opera season. This stipulation was accepted and the injunction continued.

### The Patti Season.

THE Patti season continues to be a financial success. Last Wednesday night "Semiramide" was given, when the Metropolitan Opera-House was absolutely sold out. Patti and Scalchi in the famous duets were, of course, the attraction of the evening, and of the rest of the cast only Mr. Abramoff's manly and broad delivery of some fine recitatives deserves special mention. The "Faust" performance of Friday night was not up to the standard of the prices, and the artistic results consequently not in proportion to the box-office receipts. The following was the cast:

Faust.....Vicini  
Valentine.....Del Puente  
Wagner.....Migliara  
Mephistopheles.....Novara  
Martha.....Valerga  
Siebel.....Scalchi  
Marguerite.....Adellina Patti

Patti has little conception of the dramatic requirements of *Marguerite*, which she acts with the same conception that lends charm to Sarah Bernhardt's *Camille*, but which does great moral

injustice to Goethe's unsophisticated heroine. Moreover, the diva now dresses the part *au naturel*, leaving off the former blonde wig and thus Frenchifying the poor German girl to the further detriment of her stage appearance. As for Patti's singing it was less disappointing than her acting, though the tender "King of Thule" was sung rather perfunctorily and the brilliant "Jewel Song" was transposed down a semitone, despite the already low pitch of the orchestra. The rest of the cast did not cover themselves with glory either. Vicini, as *Faust*, sang as much off the key as Anton Schott ever did as *Kienzi*, and he dressed the part like a fool. Novara, as *Mephistopheles*, looked hideous and ridiculous at the same time and was in very poor voice. Del Puente, who looked and acted *Valentine* as charming and graceful as ever, also was under the weather as far as his voice was concerned, and the rest of the cast was on a level with the aforesaid. Chorus, ballet and orchestra all were better and more efficient in the German and American opera representations than in Mr. Abbey's seven-dollar show, and yet people will persist in cramming the house when Patti sings, while with both the other companies "Faust" did not prove a special attraction.

Monday night of this week Patti made her first appearance in "Carmen" in this city. Despite the unpropitious state of the weather the house was quite full and the usual enthusiastic plaudits rewarded the diva's representation of the title-role in Bizet's charming opera. Historically the part is far better suited to Mrs. Patti-Nicolini's abilities than is that of *Marguerite*, but vocally *Carmen* is somewhat beyond the great artist's musical abilities. Miss Griswold impersonated *Michaëla* satisfactorily, Vicini was the *Don José*, and Del Puente the *Escamillo*.

To-night "Lucia" will be given, and at the Saturday matinee "Martha" may be attended. It is said that on account of the extraordinary success of the present season two more matinee performances will be added to the same before Mrs. Patti-Nicolini's departure for Europe.

### Emilio Agramonte's Concert.

MR. EMILIO AGRAMONTE'S seventeenth annual concert was given at Chickering Hall last Tuesday night and was very well attended. The following was the interesting program of the occasion:

Part song, from "Oberon in Fairyland".....Stevens  
The Gounod Vocal Society.  
Mr. W. E. Mulligan, conductor.  
Vulcan's Song.....Gounod  
Mr. Walter A. Hudson.  
Duets.....a, "A Streamlet Full of Flowers,".....in E major...Carracciolo  
b, "A Flight of Clouds".....  
c, "Nearest and Dearest".....  
(By request)  
Miss Ella Earle, Mrs. Anna Bulkeley-Hills.  
Songs.....a, "Serenade".....Raff  
b, "The Secret" (new), dedicated to Mr. Agramonte...Max Spicker  
Mr. Carl Duft.  
Air, "Non, je ne veux pas chanter".....Nicolo Ysonard  
Miss Gertrude Franklin.  
Songs, "Flowers of an Old Garden" (new), manuscript; "The Pansy," "The Myrtle," "The Clover," "The Blue-bell," "The Yellow Daisy," "The Mignonne".....E. A. McDowell  
Miss Ella Earle.  
"Brindisi," from the new opera, "Otello" (first time).....Verdi  
Mr. Emile Coletti, Mr. W. F. Tooker and Gounod Society.  
Terzetto and chorus, "Pro Peccatis".....Mrs. de Grandval  
Mrs. Coletti-Hendrick, Mrs. Hills, Mr. Woram and Gounod Society.  
Organ, Mr. O'Donnell.  
Songs.....a, "Sunset".....Dudley Buck  
b, "A Merry Brown Thrush".....  
Mrs. Hills.  
Aria, from "Il Guarany".....Gomes  
Miss Carlotta Pinner.  
Air, "Dalia".....Saint-Saëns  
Miss Marion Weed.  
Songs.....a, "Parting".....F. Ries  
b, "An der Liden".....Jensen  
Mr. W. F. Tooker.  
Aria, "Ah, s'estinto!".....Mercadante  
Miss Lizzie McNichol.  
Due, from "Les Pêcheurs de Perles" (new).....Bizet  
Miss Earle and Mr. Coletti.  
"Inflammatus," from "Stabat Mater".....Rossini  
Miss Maria Salvetti and Gounod Society.

Among the most meritorious numbers of the above excellent selections were the highly effective "Drinking Song" from Verdi's latest opera "Otello," in which Mr. Coletti sang with most commendable skill and artistic phrasing; Max Spicker's fine and almost dramatic song in B flat minor and the cycle of songs by the American composer, E. A. McDowell, now a resident of Wiesbaden, Germany, and the husband of a very rich wife. The idea of Miss Margaret Deland's verses, "From an Old Garden," is rather pretty, but the execution somewhat lame. The music, Mr. McDowell's op. 26, however, is original and pleasing throughout, especially fine in conception being the first two, "The Pansy," in B flat, and "The Myrtle," in F minor. Miss Ella Earle sang them charmingly, and received abundant applause also for her share in Carracciolo's most exquisite and delicious three duets, in which Mrs. Bulkeley-Hills sustained the alto part. Mr. Theodore Toedt was down on the program for two songs, but was excused on the plea of indisposition. The Gounod Vocal Society did not cover themselves with glory. Miss Gertrude Franklin showed fine vocal technic in the antiquated aria by Ysonard, and Mr. Agramonte accompanied with his usual skill, fine musicianly feeling and delicacy. His concert was a deservedly great success.

....An English translation by Mr. Dannreuther of Wagner's famous essay on conducting ("Ueber das Dirigiren") has just been published by Mr. W. Reeves, of London.

## Symphony Society Concert.

THE Symphony Society gave their sixth and last concert of the present season at the Metropolitan Opera-House last Saturday night, and the usual public rehearsal on the previous afternoon, on both of which occasions a fair-sized and cultivated audience was present.

The program was somewhat incongruous and its performance, under Walter Damrosch, on the same not-over-high artistic level on which the preceding five concerts of the season maintained themselves.

The "Coriolanus," undoubtedly Beethoven's best and most characteristic overture, was given without precision or verve, the orchestra perfunctorily playing the notes. It was followed by the short chorale "Awake," from Wagner's "Die Meistersinger," which the chorus of the Oratorio Society sang with power and firmness and which was loudly and most enthusiastically applauded.

The greater portion of the evening, however, was consumed in a complete performance of Hector Berlioz's dramatic symphony, "Romeo and Juliet," for solo, chorus and orchestra. A performance of this work in its entirety is seldom undertaken, at least by prudent conductors, for the work as a whole is disappointing in the extreme. Those orchestral portions of the same which are worthy of performance, such as the "Ball Scene" and the highly effective "Queen Mab," airy fairy scherzo, and even the pretty scherzetto in F, for tenor solo and small chorus, have repeatedly been heard here before in concert and in far better and more carefully worked out rendering than was vouchsafed them last Saturday night. But as for the rest, with the possible exception of the highly dramatic finale, it would be doing a commendable service to the memory of the great French tone poet to leave it unperformed. There is a lack of inventive faculty and a poverty of polyphony in it, which are simply depressing. As we said once before the chief characteristic of Berlioz was a want of equilibrium between his thought and his form, or, if one prefers, between his genius and his talent. Capable of very high conceptions, he is often incapable of realizing them.

His ideal, always elevated, usually floats around in mist or a vague shadow, which even his command of orchestral technic could not always dispel. Wherever his inspiration follows with equal pace the audacious flight of his thought he attains the highest possible results, but wherever the spirit does not succeed in lifting his heavy wings he exhausts himself in vain efforts to lift himself above the plane of mediocrity, and in none of his works is the truth of these observations more apparent than in his "Romeo and Juliet" symphony.

Of the performance, besides the above mentioned deficiencies in the orchestra, it can only be said that it was a mediocre one. Miss Marie Groebel sang the short contralto solos in the first portion of the work acceptably, but the music of *Friar Lawrence* lies too low for Mr. John H. Wilson's not very powerful voice, while the chorus of the Oratorio Society was entirely outweighed with the share of work allotted them by Berlioz.

## New Music.

THE following musical compositions are before us and we append a list thereof:

VOCAL.	
A Venetian Serenade.....	J. Jordan
"Love's Philosophy".....	"
"The Forging of the Plow".....	"
(G. Schirmer.)	
PIANO-FORTE WORKS.	
"Lady Godiva," op. 105, No. 1.....	E. C. Phelps
(H. A. Pond & Co.)	
"Marche d'Inauguration".....	B. Bockelman
(E. Schuberth & Co.)	
Valse Caprice, op. 124.....	J. P. Ryder
(White, Smith & Co.)	

There is a good deal of talent in Mr. Jordan's songs, notably in "Love's Philosophy," which is by far the best of the three; it has a pretty melody—even if it is a little conventional—and the musical figure in the accompaniment is really quite neat. The "Forging of the Plow" is fairly good, although the transition from F major to D major seems a trifle strained. There is a certain swing and dash, however, that is quite attractive, and in the hands (or rather the mouth) of Mr. Max Heinrich, to whom it is dedicated, it should be effective. In the "Venetian Serenade" the author is less happy. There isn't anything Venetian about it, and it doesn't seem very much like a serenade. The music might perhaps do, but, pray, who could have written the words? They certainly will not scan, and the stanzas deal with eight, ten, six, nine, and any number of syllables in a maddening way. The songs are neatly engraved and the paper is excellent.

Mr. Phelps's "Godiva" is a singular affair. It was suggested—as the title states—by Tennyson's poem, and we have endeavored to throw ourselves into the spirit of the thing, but have somehow failed to connect, as it were. There is a sort of musical figure (a quaver and two semiquavers) taken by the left hand which may have been intended to suggest the galloping of a steed, and there is a chromatic passage which might mean the putting out of "Peeping Tom's" eyes, but that is mere conjecture. In such matters much must be left to the imagination, in default of a map or a diagram.

Mr. Bockelman's "Marche" is a very good composition, for, although it is not especially original, it is well constructed and the movement is spirited. The trio No. 1 is the best portion of it, while the second trio is—truth to say—rather pointless. The most singular thing about the composition is the elaborate Latin

dedication on the inner title-page. It looks very much like an inscription on a marble tombstone, and is really too much.

Mr. Ryder's "Valse" is a daring work; the author doesn't seem to mind the number of bars he puts into a phrase, and so he used eight bars for the first section of his principal theme and generously gives us twelve in the second section. A little intermezzo in a totally different key is equipped with thirteen bars. This is an unlucky number, and the effect certainly justified the superstition. In the coda—as it may properly be called—the composer avails himself of a ten-bar phrase, and the general effect is thus pleasingly diversified. It will be seen that there is an element of surprise about the "Valse," and one finds, as the French so aptly say, that "it is the unexpected which always happens."

We have also a musical setting of Tennyson's unhappy "Break, Break," by the same composer. It is somewhat difficult to say anything about this song; candor compels the remark that the music is not especially suited—in spirit—to the words, and perhaps it would be kinder to suspend criticism at this point. This much should be added, however: it is the most difficult thing in the world to give any of Tennyson's poems in proper setting, and if Mr. Ryder has been less successful than he would have wished he may perhaps derive a little comfort from the reflection that greater composers than he have often failed in the attempt.

## Beethoven's Piano Works.

BINGHAMTON, April 13, 1887.

Editors Musical Courier:

Will you be kind enough to tell me what edition you consider the most correct, as regards fingering, annotations, &c., of Beethoven's complete works? I have three editions of the same, but should appreciate and value your opinion very much.

Hoping I am not imposing on your time and patience, I remain,  
Most respectfully,  
WILL E. WHITE.

OUR correspondent must be wrong in his statement with regard to possessing three editions of Beethoven's complete works. The only edition extant, to our knowledge, of the complete piano works by Beethoven is the one by Breitkopf & Härtel, of Leipzig, and that does not contain fingering or annotations. The sonatas, rondos, variations, &c., have appeared in five volumes in the Cotta edition, and this we consider the best now extant. It is edited by Lebert, Stark and Hans von Bülow, whose annotations to Beethoven's sonatas, beginning with op. 26, are justly renowned. The sonatas alone have lately appeared in the Riemann and in the Kündworth edition, each comprising three volumes. The former contains Riemann's excellent new phrasing marks, while the latter is remarkable for good fingering.

## Des Moines Musical Festival.

DES MOINES, IOWA, April 13, 1887.

OUR May festival will be held May 17, 18 and 19, including two matinees. The chorus numbers 300 and orchestra thirty-two. Soloists engaged this far: Sopranos, Miss Lizzie Bacon, of Sioux City; Miss Hilts, of Chicago, and Miss M. Louise Hall, of Chicago. Contraltos, F. K. Root and J. L. Johnston, of Chicago; tenors, baritone and basses, H. Hart and E. Cowles, of Chicago, and C. M. Keeler, of Des Moines; William Lewis, of Chicago, violinist; F. Hess, of Chicago, cellist, and the Chicago Chamber Music Society; W. C. E. Seeböck, pianist; the Lotus Club, of Chicago, and the Philomel Quartet, of Des Moines.

On the first night Governor Larrabee will deliver an address of welcome, after which the "Hymn of Praise" by Mendelssohn will be given, followed by miscellaneous selections in the second part. On the second night Beethoven's overture, "Prometheus," and two movements from his Symphony No. 1 will be given. The festival will close with a performance of the "Messiah."  
M. S. BARTLETT.

## Halifax Hints.

HALIFAX, April 1.

GOUNOD'S "The Redemption" was produced to large houses at Orpheus Hall by the Orpheus Club and Ladies' Auxiliary on March 22 and 23. This being the first production here, it was looked forward to with much interest and the performances may be said to have been fairly successful, although the lack of an orchestra and good leading soprano was felt. Mr. C. H. Porter handled the baton and the choruses were done with generally good effect and precision. The soloists, who have no opportunity of hearing recitative work, surprised their friends by the capital rendering of some of their numbers, Mr. C. J. Ross, baritone, and Messrs. Slayter and Gillis, tenors, doing specially well.

A students' glee club concert was given at the same hall on the 31st ult. by the Dalhousie College students. Much the same as the ordinary uproarious students' concerts, with the exception of Mr. Penny's piano solo and Mr. Henry's violin playing, the latter being our local Paganini.

Clara Louise Kellogg is booked at the Academy this summer, and there is a talk of Miss Carritt, now studying in New York, coming back to her native province this season, with some other talent, for a short concert trip.

## Philadelphia.

PHILADELPHIA, April 15.

THE second and last concert of the season given by the Philadelphia Chorus, under the leadership of Charles M. Schmitz, took place April 13, at our Academy of Music. The overture to the Greek play, "The Acharnians," by H. A. Clarke, was the opening feature. It is a charming work, full of melody, and was well received by a large and appreciative audience. The *pièce de résistance* of the evening was the cantata by Robert Schumann, "Paradise and the Peri," with the following artists as soloists: Miss Dora Hennings, soprano; Mrs. Anna Lankow, contralto; Miss Lizzie Myers, second soprano; Miss Weda Cook, second contralto; Mr. Albert L. King, Mr. A. L. Darby, tenors, and Dr. B. M. Hopkinson, bass. The chorus displayed most excellent qualities in the rendition of this difficult work and their performance reflected great credit upon themselves and leader. They certainly deserved a great success, but unfortunately such was not the case. While their part was fulfilled with fidelity, those of the orchestra and soloists were not, excepting however Mrs. A. Lankow, whose splendid voice and method won her generous and deserved applause.

The difficulty lay not in the inability of the soloists or orchestra to

interpret this composition, but in the absolute insufficiency of rehearsal; circumstances being such that but a single rehearsal with orchestra was held. This is totally insufficient for such a work. The result was a lack of harmony and when the chorus was not singing the audience was bored.

As before mentioned, Mrs. Lankow, the contralto, sang admirably her comparatively small part, and everyone expressed the desire of another opportunity of hearing her. Miss Dora Hennings, the first soprano, is a good musician, and singer. Mr. A. H. Darby and Mr. B. M. Hopkinson sang their part acceptably. Mr. Albert L. King was suffering from a cold and his place was filled by Mr. Leonard Auty, who did well, considering the difficulty of reading such a part at sight. Miss Lizzie Myers, the second soprano, whose voice is entirely too small for our large Academy of Music, and Miss Weda Cook, the second contralto, who is constantly improving, sang very well a charming duet with the chorus at the beginning of the third part. It was evident that the leader, Chas. M. Schmitz, had given these singers the requisite rehearsal, and the result was a good ensemble. It is impossible to give too much praise to Mr. Schmitz for his work with the Philadelphia Chorus, and if this concert was not as successful as could be desired it was certainly not his fault.  
JULIUS VIENNOT.

## Chicago Items.

CHICAGO, April 16.

MR. WAUGH LAUDER played before the Amateur Musical Club, Monday afternoon, at Apollo Hall. His program consisted of the "Chromatic Fantasia and Fugue," Bach-Liszt; "Military March," Schubert-Tausig; Beethoven's sonata, op. 111; "Gavotte et Musette," Sgambati; "Bohemian Dance," Smetana; Tarantelle, from "Venezia et Napoli," Liszt; "Elfenspiel," by Heymann; "Magic Fire Scene" and "Siegfried and the Rhine Daughters," Wagner-Rubinstein; and the "Ruins of Athens," Beethoven-Liszt. Mrs. Stanton contributed two very pretty songs and Miss Mulford and Mr. Hughes sang a duet in a very pleasing manner. Mr. Lauder did full justice to his well-known reputation for technic, power and delicacy of shading. At a reception of this kind it would, we think, be as well for the audience to remain until the end; it certainly is not pleasant for an artist who is invited to play or for those who choose to remain to have a portion of the guests leave during the performance. An explanation was made that certain ones were obliged to catch certain trains; then, too, the program was lengthy and rather behind the hour set to begin. This is not Mr. Lauder's first recital in Chicago; a much warmer reception was tendered him some two weeks since at the Palmer House.

The thirty-sixth concert of the Artists' Club took place on Tuesday afternoon at the Methodist Church Block Hall. Mr. Clarence Eddy presided at the organ and gave the Rheinberger sonata, op. 146, and other selections from the works of Widor, Thomas, Liszt, Thiele and Lemaigre. The selections were varied in character and were rendered in Mr. Eddy's usual finished style. Miss Grace Hilts sang six songs by R. Franz, Mr. L. G. Gottschalk sang two songs by Saint-Saëns and "Les Serenades," by Augusta Holmes; Miss Neely Stevens, one of Chicago's favorite pianists, rendered the G minor gavotte by Bach as beautifully as one could wish to hear it; the Liebestraum, No. 3, and Rhapsodie Hongroise, No. 13, by Liszt, were also most elegantly played by her, and a hearty encore was accorded and responded to.

A benefit concert to Mr. H. Jacoby was tendered to him at Reed's Temple of Music, Thursday evening, by Miss Fay, Miss Schneider, Mrs. Laura Dainty, Mr. F. Hess, Miss Hess, Mr. C. F. Edson and Mrs. Bloomfield-Zeiler. The time set was 8 o'clock, but it was nearer 9 when it did begin, which was rather a tedious wait. The feature of the evening was Mrs. Zeiler's playing, which was certainly beyond what was expected by us. A pastorate by Scarlatti-Tausig, Rhapsodie Hongroise No. 12, by Liszt, were rendered in a manner to rivet one's attention; of course an encore was demanded and was responded to by a masterly reading of the E flat polonaise of Chopin's. Mrs. Laura Dainty gave a recitation and was liberally encored. Mr. Hess's playing of the 'cello is always interesting and was done in his usual happy style. We were sorry not to see a larger audience.

Gilmore's Band gave their first concert in Central Music Hall last night to a very large and enthusiastic audience, who seemed bound to be pleased by anything which was offered. Miss Letitia Fritch was the soloist and sang an aria from "I Lombardi" very successfully, and was recalled. A matinee and concert this evening close the engagement in this city.

Mr. C. H. Brittan gave a very successful musicale at the theatre of the Farragut Boat Club on Thursday evening, assisted by Mrs. Rummel Boden, Miss Butler, Miss White, Miss Giffin, Mr. Adams, Mr. Fransom, Mr. Mason, Mr. Cahn, Mr. Crane and Mr. Harrison M. Wild. The program was popular, and, though we were unable to attend, we understand everything went smoothly and gave the audience much pleasure.

The most *recherché* affair of this season was the musicale given at the Madison Street Theatre by Miss Nina Warren, assisted by Mr. Emil Liebling, Mr. Reginald DeKoven, Mrs. Ben C. Jones, Miss Anne B. Kennard, Mr. Frederick Specht and a double male quartet. Musically it was a great success, and socially it represented the very leading people of the city, who were in full dress, and the stage was elegantly decorated. The Chickering grand piano spoken of in our trade notes was, we understand, sent on especially for this occasion.  
HALL.

... It appears from all accounts that Dr. Stainer's cantata, "The Crucifixion," produced at St. Marybone Church, London, February 24, is a work of unusual merit. Only the organ is employed for accompaniment; but the instrument is so well treated that it is all-sufficient. The story is simply told in good English—which is by no means always the case with sacred works—and the congregation join at intervals in hymns. The work would appear to be designed upon the same plan as the church cantata of J. Seb. Bach, which similarly provided chorals for the worshippers, while the more elaborate musical numbers were assigned to the choir.

... Under the presidency of Ambrose Thomas, the director of the Paris Conservatoire, a committee of prominent French musicians, including M. Gounod, has been formed in the French capital for the purpose of promoting the publication of the complete works of Cherubini. The composer of "Medée" and of the "Requiem," although Italian by birth, identified himself for the greater part of his career with French musical life, in which, for a number of years, he occupied the leading position as principal of the Conservatoire. Accordingly, the projected "national" tribute to the memory of a composer whom Beethoven himself called "the greatest master of his time," emanates with peculiar appropriateness from French quarters and will be welcomed by all amateurs. The publication in question, according to *Le Figaro*, is intended to take rank with the standard editions of German classics issued by the firm of Breitkopf & Härtel, and is to be followed by a similar collection of the complete works of Rameau, the founder of the national French *opera seria*.

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# THE MUSIC TRADE.

## The Musical Courier.

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NEW YORK, WEDNESDAY, APRIL 20, 1887.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

**BLUMENBERG & FLOERSHEIM,**

Editors and Proprietors.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 148 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

WE are advised that the Piano Makers' Union is quietly at work devising ways and means for a labor agitation in the piano factories next month.

THE MUSICAL COURIER is a newspaper for the music trade. See this issue, which is only one of the fifty-two we publish every year. Nothing but news, news, news.

THE ignoramus of the *Earth* has changed his so-called classification. The fourth class is abolished altogether, and several dead firms and unknown concerns are now included in the comical list. We congratulate the piano manufacturers upon their refusal to touch the *Earth* in any other form than such as has been natural with them from the time of their birth. The earth is all right; but the New York *Earth* is entirely too small a potato to worry over.

### George Gemünder and Cremona Varnish.

Editors Musical Courier:

IN the London *Standard*, of February 28, I find an interesting article about Cremona varnish.

People who take interest in Cremona violins and Cremona varnish are accustomed to find, yearly, about once or twice, the absolute assertion made by someone that he has discovered the Cremona secret, *id est*, the secret of the Cremona varnish.

Stirring as each time such an announcement may be, yet in a short time those discoverers and their discoveries are forgotten, because they really did not get the clue to that long-sought-for secret at all. Once more the hearts of the lovers of Cremona art are set aglow. "The Cremona mystery is solved," says the London *Standard*. Why? Because some old MS. has been found which describes the preparation of a certain kind of varnish made and used at the time of the Amati, the Guarneri and Stradivarius.

As this MS. points back even to the old Chinese, so much the more interesting it is sure to excite in the minds of the readers of the above-mentioned article.

There are known to exist at least ten Italian works treating about varnish, written during the best period of the Cremona art; surely, if the secret of the Cremonese makers was to be found in one of these books it would have been found long since.

But, exactly as at present, we find trade secrets in the different trades and workshops, exactly thus the application of the Cremona varnish was a trade secret at that time, and is not to be found in books.

However, the whole story about the "lost secret" is only partially right; the secret is not lost totally, not to everyone. There is one man in the world, George Gemünder, of Astoria, N. Y., whose works since 1847 have proven that he, at least, knows the secret of the Cremona varnish.

The most distinguished artists and connoisseurs have been de-

ceived by his magnificent imitations, and especially by the brilliant varnish which strikes the eye before the ear is enchanted by the beautiful tone of his instruments.

Among many instances, I may mention a few: Mr. Flemming, one of the leading English connoisseurs, who has written a very interesting book about violins, personally remarked to Gemünder, in 1884, at the London Crystal Palace Exhibition: "Such new violins as yours have never been seen before in England; there is no connoisseur in the whole world who will not be deceived by your wondrous varnish."

Mr. Mario, the celebrated Italian connoisseur, at the time he was in New York, was shown three instruments, and having carefully studied them, and having examined the varnish by help of a microscope, he declared these instruments, which in reality were George Gemünder imitations, to be genuine Italian masterpieces.

The Emperor violin (the Kaiser), finished in March, 1873, as is now a well-known fact in the art world, at the Vienna Exhibition in the very same year deceived all connoisseurs and artists, who unanimously pronounced it a genuine Joseph Guarnerius, such as no man living could make.

A most remarkable event occurred at the Inventions Exhibition in 1885, at London. George Gemünder contributed, besides an exhibit of his own instruments, to the Loan Exhibition, a splendid, well-preserved Joseph Guarnerius, and lo!—"man proposes but the commission disposes"—the commission refused to exhibit this instrument, believing it to be a George Gemünder violin, thus showing clearly their faith that Gemünder can make as beautiful a varnish as Joseph Guarnerius ever made.

Besides all this I refer to the following:

Can we call the Cremona secret a lost one when proofs are given to the contrary, as I had the opportunity to see on wonderful reparings done by George Gemünder, such as the Gaudanini violin of Mr. Saurer, which necessitated the varnish of the lower part of the back to be scraped off during the repair? When the repair was finished and the defect revarnished, the varnishing was done in such a manner that it is absolutely impossible now to detect any difference between the old and new varnish. Also another striking evidence was the repair of a defect in the varnish produced by a crack in the top of one of Mr. Hawley's famous Strads. All such repairs could not possibly be made if there was any difference in the quality of the varnish or its application.

All these facts prove satisfactorily that the secret of the Cremona varnish is not lost to George Gemünder, and, having sons to succeed him in his art, he of course has no interest in disclosing his secret to strangers; and therefore to the violin-makers and amateurs at large the secret of the Cremona varnish may be lost for a long time to come. FIDELIO.

The article in the London *Standard* referred to in the above communication is as follows:

The Cremona mystery is solved. There has been discovered a MS., no doubt looted from a public library during the Peninsular war, the MS. bearing the book-mark "Ex Bibliotheca de Cardenas," written partly in Italian and partly in French, by Antonio Pavardone, which discloses the long-lost secret of the Cremona varnish, and how and of what it is made, while from other sources has been disclosed the secret of the construction of the Cremona violin. It appears that about the fifteenth century the Jesuit Fathers entered China as missionaries, under the escort of Father Melleo Pucci. Father Martino Martini in 1665 speaks of the varnish with which the Chinese were accustomed to cover not

only their desks, boxes, tables and other furniture of this nature, but also the walls, the ceilings and the floors of the rooms, which are ordinarily of wood.

Particulars are given of where the Chinese obtained the materials of this varnish. From this recipe a hermit of the Order of St. Augustine, Father Eustache Gamert, who was then in Rome, composed a varnish, which was not the same as the Chinese, but which strongly resembled it, and was considered even finer. It appears that several forms of varnish were used by the Cremona school, but all were composed on this foundation. This lustrous varnish, while brilliant to the sight, has a peculiar power of penetration into the pores of the wood, and secures the most important faculty of sonorous vibration. With these long-veiled secrets disclosed, there will be no longer any difficulty in the hands of skilled makers in producing violins which represent an absolute equivalence of value, as to mass, sweetness, quality and power of tone, with the famous instruments of Italy; so that hereafter violinists may be armed with instruments of that superior order hitherto accessible only to the rich or to executives of the highest rank.

### The Emerson Style 14.

AT the solicitation of a number of agents and representatives of the Emerson Piano Company, who are desirous of distributing copies of THE MUSICAL COURIER throughout their territory, we herewith reproduce the picture of the now famous Emerson Style 14 upright piano, together with a few stanzas dedicated to the Style 14 by an enthusiastic admirer of the instrument:

"Our new Style 14 is a daisy,

It knocks all competitors crazy;

It's a musical treasure

A joy and a pleasure—

On this your mind can rest *aisy*."

"It's a dandy, and don't you forget it,

Just buy and you'll never regret it.

Entire satisfaction

In tone, touch and action—

You can just bet your life that you'll get it."

The enthusiasm of our friend is justifiable on the ground that this Style 14 Emerson is a most meritorious accomplishment in piano construction, and has called forth so many encomiums from parties all over the country who have bought and examined it that a kind of contagious enthusiasm about this piano has been propagated.

It is not a frequent occurrence to come across an entirely new scale piano like this new Emerson, and find such unequivocal and general expressions of praise bestowed upon it by excellent judges and connoisseurs of piano tone and touch. The results of the deepest investigation of this Emerson piano have been gratifying to its manufacturers to such a degree that efforts have been put forth to produce these instruments in large quantities, and the extensive works of the Emerson Company will soon be ready to furnish the heavy demand for the Style 14 which exists in all sections of the country.

—The stock of Albrecht & Co., piano manufacturers, Philadelphia, was sold at auction by the assignee, F. Boyd, last Monday. The liabilities are said to reach \$20,000, but we can hardly believe that, for the only merchandise sold consisted of nine pianos, one organ and twelve piano stools, everything at the factory, even down to a broken plate, having disappeared, worked up, as it is called. Not a leg of an old square could be found.



EMERSON NEW UPRIGHT STYLE 14.

**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**NEW ENGLAND PIANOS.**

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES  
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NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 88 FIFTH AVENUE.

C. A. STERLING, President.

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PIANOS AND ORGANS.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

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425 and 427 East Eighth St., East River,

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MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREHOUSES:

40 Union Square, New York.

FACTORY: 730 AND 731 FIRST AVE.

These Pianos have received high commendation for tone, touch and workmanship from the best dealers, and are universally praised by all artists, and the best judges who have tried them.

FACTORIES, Derby, Conn. WAREHOUSES, 179 & 181 Wabash Ave., Chicago, Ill.

**THE WILCOX & WHITE ORGANS**

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

**AGENTS**

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

**DECKER & SON,**  
*Grand, Square and Upright Piano-Fortes,*

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

**THE PUBLIC**

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

**FISCHER**  
ESTD 1840.  
**PIANOS**  
RENOVED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**  
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423 425 & 427 W. 28th Street New York.



70,000  
NOW IN USE

## THE TRADE LOUNGER.

THE McEwen Company requests me to state officially that Mr. Charles Taylor will sign in liquidation for the old firm of E. H. McEwen & Co. This has no relation to the affairs of the present McEwen Company, but refers solely to the former firm of E. H. McEwen & Co.

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The following inquiry, dated Little Rock, April 12, has reached me:

Will you please inform me through the columns of your paper what the Hollenberg piano is and what stencil, if any; also, the Arion, sold by same firm; also, if Stone is a factory, and what grade his pianos are? A SUBSCRIBER.

It is, of course, impossible for me to state what kind of piano is here inquired about, as I cannot see the instrument; however, Hollenberg is a dealer and not a manufacturer, and if he does not claim to be the manufacturer of the Hollenberg piano, nought can be said against his method of selling these pianos. The Hollenberg is a stencil piano; so is the Arion a stencil piano. That is to say, the names on these pianos do not disclose their origin. If Charles Stone is the party referred to, I can state that he is the manager of the J. P. Hale Piano Company. Some of the pianos emanating from that factory are stenciled "Stone;" some "Hale;" some "Arion," &c. The grade and price of a piano I do not print in these columns, as it is private business and not the property of the public. Prices and grade can only be printed in extreme cases.

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The Smith American Organ and Piano Company inform me that they have done an excellent trade with their new uprights, and are compelled to enlarge their piano manufacturing space. The Smith American piano will be ready for the wholesale trade in quantities within a few months. All those made up to date have been sold.

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James H. White, of the Wilcox & White Organ Company, Meriden, Conn., has purchased the exclusive right of a patent window-hoist for raising a piano from the outside of the house to any required height and placing it, through the window, into the room in a short period of time. It can be attached to any window, and the old, clumsy and frequently useless apparatus now in use might as well be relegated to the past. With this new hoist, only a few days ago, an upright piano was raised from the ground and placed in a second-story room in less than ten minutes, and only forty-five minutes were consumed to attach the hoist to the window, raise the piano, place it in the room, remove the hoist again from the window, and replace the window. With this new hoist in use no sales are lost to parties residing in upper floors and small flats. Every dealer and manufacturer should have one. Address James H. White, Meriden, Conn.

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I visited the Knabes, in Baltimore, last week. Wm. Knabe & Co. are doing a large trade. Otto Sutro & Co. are busy and have enlarged their musical merchandise department. Trade in Baltimore has been very fair, and Harry Sanders, Lertz and the Willigs cannot complain.

\*\*\*\*\*

H. M. Brainard & Co., of Cleveland, have issued the following strong circular:

ESTABLISHED 1839.

HALLETT & CUMSTON.

PIANO FORTES.

But few Piano manufacturers now in existence can show such a record as HALLETT & CUMSTON. After having been prominently before the public for over half a century, their Pianos to-day take rank among the first in the land, and are used and endorsed by our best artists and musicians. They can point to many of their Pianos now from forty to fifty years old, which are still sound, fresh-toned and reliable instruments. No better proof can be given of the excellence and durability of their workmanship.

Special attention is called to the new scale UPRIGHT PIANOS, manufactured by Hallett & Cumston. They are marvels of excellence in every way, combining the power and volume of the Concert Grand with the utmost delicacy of tone and action. The case is artistic in design, and has all the latest improvements, such as Portable Music Desk, patent Pedal Guards, &c., and the finish is of the best, all cases being made in either Rosewood, Mahogany or Walnut. During the past three years we have sold a large number of these beautiful Uprights in Cleveland and vicinity, and have yet to hear of the first complaint from a purchaser. Everyone is charmed with them, and we have no hesitation in giving them our fullest guarantee in every way.

The public is cordially invited to inspect these superb instruments at our Warerooms, in the Wilshire Building, 209 Superior-st.

Catalogues, prices, &c., furnished on application.

\*\*\*\*\*

H. M. BRAINARD & CO.

I clip the following statement from one of the most reliable newspaper sources on the other side of the Atlantic—the London Piano, Organ and Music Trades Journal:

Abundant evidence of the high opinion in Europe as to the excellence and superiority of American-manufactured pianofelt is shown in the shipments of Mr. Alfred Dolge, of New

York, who in one week recently sent to Hamburg three cases of hammerfelt, to Moscow one case, to London four cases. European piano manufacturers were in full accord with the verdict of the juries at the Vienna Exhibition of 1873 and the Paris Exhibition of 1878, at both of which Alfred Dolge was awarded the first prize, and it is an uncontested fact that the American article is now used by the representative makers of grand pianos in Europe.

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The firm of Wm. R. Swan & Co., of Richmond, Ind. are doing some lively advertising. Here is a specimen:

A New York paper is showing up the "stencil" pianos. Beware of cheap pianos whose makers are themselves ashamed of their work. All pianos purporting to be made in Cincinnati are stencil pianos. The best medium-priced piano in the world is made right here in Richmond. See Wm. R. Swan & Co. before buying.

See cut of "Starr" on fourth page to-day.

"Steinway & Sons"—the greatest piano on earth. Highest possible excellence and highest price. No saving of any kind. Wm. R. Swan & Co., Tenth and Main, agents for Richmond.

\*\*\*\*\*

I was very much surprised to learn a few days ago that George W. Carter had, after all, not settled his affairs with the Anguera heirs or with Morton, his bondsman in the case. Can it be possible that Carter has deviated from his principles of veracity in the letter he wrote to a music-trade paper, in which he explained the settlement over his own signature? I cannot understand it.

\*\*\*\*\*

Messrs. Simpson, Proddow and Brambach, of the Estey Piano Company, were in Brattleboro yesterday on a visit to Messrs. Estey and Governor Fuller in relation to the plans for the addition to the Estey piano factory in this city. The addition will in itself be a large factory, and in conjunction with the present factory will make a huge establishment. A new-scale Estey will be placed on the market within the next few months, the "advance guard" of which, examined by me recently, gives evidence of excellent study and application to produce an effective and attractive large-sized upright.

\*\*\*\*\*

The Interstate Commerce law is creating havoc with the representative Eastern houses who have any kind of Pacific Coast trade. Before the law went into effect the rate, for instance, to Portland, Ore., was \$2.25 per hundred; now it is \$5.40 per hundred, or in other words, a piano, weighing, boxed and ready for shipment, say 1,000 pounds, costs to that point \$22.50 freight, while now it costs over double that amount, viz.: \$54 freight, which is over 140 per cent. increase. The law itself seems to be permeated with obnoxious features, and the commission itself is already hampered and importuned to such an extent that it has no time for anything at present but to listen to grievances.

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Kroeger & Sons have leased for twenty years the building formerly owned by Haines Brothers, located on the southeastern corner of Second-ave. and Twenty-first-st., which was recently sold by Messrs. Haines for \$54,000. The Haines piano factory is on the opposite, the northeastern, corner. I understand that Messrs. Haines Brothers contemplate building a large piano factory in Harlem, where they own land, and where they can erect a building compatible with their own views of how a modern piano factory should be arranged.

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Mr. Leopold Peck, of Hardman, Peck & Co., is one of the directors of the new Ninth Avenue Bank, which opened its doors last week. I believe during the first hour after the doors opened the deposits amounted to over \$100,000. By the way, during a little trip last week I came across some extraordinary and beautiful specimens of Hardman pianos on sale by dealers. One dealer especially, and one who is an expert piano maker and tone regulator, told me that until he saw the Hardman pianos, which he recently acquired, he had no idea of their musical value and their artistic appearance.

## Francis Bacon Paragon Pianos.

19 and 21 West Twenty-Second-St., New York.

THE new scale Francis Bacon uprights are meeting with marked success. Last year one of these instruments was shipped to the "Academia Santa Cecilia," Granada, Nicaragua. After constant use for six months the piano was still in good tune. The great satisfaction given by this piano has resulted in orders for one parlor grand and three cabinet grands, which have been shipped by the Pacific Mail steamship Newport, for Aspinwall, thence over the Isthmus and up the Pacific Coast to Nicaragua.

A Western depot for the Francis Bacon pianos has just been established with Mr. J. Howard Foote, 307 and 309 Wabash-ave.,

Chicago, Ill., and through the extensive connections of that old and well-known house these reliable pianos will be most favorably presented to the trade throughout the West, as well as to the local trade of Chicago.

Messrs. C. Blasius & Sons, Philadelphia, have lately added the Francis Bacon pianos to their assortment. These pianos have been sold in Philadelphia for the past fifty years. The new Francis Bacon uprights cannot fail to sustain the high reputation maintained for so long a time. Dealers would do well to examine these pianos before selecting new agencies.

## UNDERVALUATION.

## Spurious Invoices of Imported Goods.

THERE is one thing sure, and that is, if the report of L. M. Montgomery, the special agent of the United States Treasury Department, who was sent to Germany to investigate some of the systems under which goods are invoiced to this country, is true, then, among other things, piano covers, for instance, could not be made here to compete with the imported ones, unless the quality of the home-made article was infinitely superior to that of the imported cover.

We take the following case in point from Mr. Montgomery's extensive report to the Secretary of the Treasury. The firm—John Erckens's Sons, of Aix-la-Chapelle—to whom reference is made in this correspondence is one of the most influential in that section of Germany, and the head of the firm refused to show the important books of the house covering invoices to this country to Mr. Montgomery at the latter's request.

Mr. Montgomery in his report says:

## SOME SPECIMEN CONSIGNMENTS.

I may be permitted to state the preliminary facts. On or about 11th October last there was forwarded to Baltimore an invoice of piano cloth. This cloth was consigned by the firm of John Erckens's Sons to F. W. & E. Dammann. The prices stated in the invoice appeared to the consul to be remarkably low. He, in a letter to the appraiser, called attention to these prices.

On the 6th December last another invoice of precisely the same goods was sent to Baltimore by L. Isermann, the goods being invoiced at 17 marks, or over 110 per cent. in excess of the values given by John Erckens's Sons.

On this occasion the consul notified the appraiser at Baltimore of this discrepancy in the said prices, and drew attention to the unreliability of the declarations of John Erckens's Sons and their Baltimore agents (vide consul's letter to the appraiser, December 5, 1886). On the 13th of December last the firm of John Erckens's Sons forwarded to F. W. & E. Dammann a consignment of woolen cloths which was grossly undervalued. A considerable portion of the goods in this consignment was piano cloth. On this cloth, as well as others in the consignment, the consul made advances to make market values, which I have had occasion to investigate and can confirm. The paper attracting my particular notice, as already alluded to, is a letter written by the United States appraiser at Baltimore to the United States consul at Aix-la-Chapelle, a verbatim copy of which is as follows:

PORT OF BALTIMORE, Md.,

APPRaiser's OFFICE, January 8, 1887.

DEAR SIR:—In accordance with your ideas we advanced the goods received by Messrs. F. W. & E. Dammann, of this city, to the value given by yourself, upon which these gentlemen appealed, and upon reappraisal by the general appraiser and merchant appraiser, our action was overruled and the goods put back to exporters' invoice price. I would be glad if you can get me any positive figures to guide me in future importations. I think, perhaps, the shipment of John Erckens's red piano cloth was undervalued; although, upon investigation, I find this firm stands extremely high in the estimation of the New York customs officials. Will be glad to hear from you often.

Very truly yours, THAD. S. SHARRETS, Appraiser.

It will thus be seen that the laudable intentions of the consul and the appraiser were frustrated. "The extremely high estimation" of the New York customs officials regarding this firm may account for the failure to repress the frauds so conspicuous in these gross undervaluations, which seem to be condoned by a sentimental estimate of the standing of a firm whose want of veracity and reluctance to substantiate the correctness of its invoices I have portrayed in an impartial manner. It is, perhaps, not possible to determine the extent of the injury to the United States Treasury wrought by the "extremely high estimation" held of this firm when it is taken into consideration that a "false invoice, coming from a well-known dealer abroad, of respectable repute, may poison the appraising system of this government at its fountain, and for a long time mislead the appraisers."

Of what value is a tariff if American industry is compelled to compete with falsely invoiced goods? There is only one remedy which has been successfully applied, and that is to manufacture the same kind of goods here and improve its quality. Those who use the two articles will then soon discover which of the two is the better, and that of itself will end false invoices.

—From the Houston Daily Post: "Charles E. Brockington, of New York, representing Mason & Hamlin Organ and Piano Company, was here yesterday in the interest of his famous instruments. Mr. Cliff Grunewald, in addition to the Mason & Hamlin organ, is left with the agency of their celebrated improved toned and tuned piano, which now gives him the completest assortment in the State. Mr. Brockington is extending his trip and business into Mexico."

WANTED—A position in a piano factory or wareroom as salesman; indoor or out of doors. Can also attend to the correspondence. Good reference. Address A. W., care of Victor S. Flechter, 23 Union-sq., city.

WANTED—An intelligent young man, fully conversant with all the details of the musical merchandise trade, such as the trade in small goods, brass band instruments, violins, strings, accordions, &c., &c. Address "Wholesale," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

FOR SALE—By one of the oldest and largest piano houses in the West, a thoroughly advertised Musical Merchandise Department of thirty-five years' standing, which may be carried on independently or under the firm-name. A rare opportunity to secure a paying business which is known throughout the entire country. Address X., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.



## Victoria and Portland Trade.

VICTORIA, March 26, 1887.

FROM Los Angeles to British Columbia is a pretty big jump; and yet here I am among the Britishers. Things are pretty conservative here—not any different from all other Canadian towns. People take things easy, and what they cannot do to-day they quietly leave till to-morrow. Among the music houses there are two which take the lead. M. W. Waitt & Co. have a fine stock of Decker Brothers, Fischer and Heintzman (Toronto) pianos and Mason & Hamlin and Dominion (manufactured in Bowmansville) organs. They use mostly high-priced instruments; fair demand for renting pianos. They import small goods and band instruments direct from Europe, while their sheet-music they get from the United States.

Messrs. C. A. Lombard & Co. are agents for Steinway, Weber and Carl Roenish (Dresden) pianos. They sell mostly the latter, and import quite a number of them. They have had them for years, and they claim they have given the best of satisfaction, and keep excellently well in this climate. They are also the sole agents for British Columbia for the Bell organs. Mr. Lombard is himself quite a musician and very energetic. The house will shortly establish different agencies in various parts of the country. They keep a good stock of small goods and sheet-music, which they partly import from the United States, but mostly from England direct. Here also there is little demand for organs. The demand is mostly for higher priced pianos.

PORTLAND, April 1, 1887.

The largest and most important city of the North Pacific Coast is Portland, the terminus of the North Pacific Railroad. There are quite a number of music stores here, which mostly are doing a large trade. The most stock in pianos and organs is carried by Kohler & Chase, who have a beautiful store in Morrison-st. Mr. Klein has had charge of this branch several years, and has been quite successful in establishing a large, good paying business. They sell mostly Decker Brothers, Behr Brothers and Fischer pianos, with the Behr Brothers in the lead, and Mason & Hamlin and Chase organs. Their goods go all over Oregon and Washington Territory. They report business very good the past year. They do wholesale and retail business.

D. W. Prentice is agent for Chickering, Weber and Emerson and Christie pianos, and Estey and Western cottage organs. They report business good. Also keep sheet-music and small goods. Mr. C. C. Fallenius is one of the head men of the concern. He is quite a musician, having composed quite a number of meritorious songs.

The Durand Organ Company sell only pianos of cheap make.

Further down First-st. is the large corner store of H. Sinsheimer, who has for a number of years past done a large business in pianos and organs. He is agent for Steinway, Decker & Son,

and Kranich & Bach, pianos and Clough & Warren organs. He reports business very good, and is selling instruments all over Oregon, Washington Territory and even to San Francisco. He has the largest run on Decker & Son pianos. Sinsheimer has ordered fifty pianos to be shipped before the Interstate Commerce law goes into effect. He said after they are sold and freights will not come down he is ready to sell out. As it is, he is always ready to accept any good offer for his business. Next week I will leave for the East, and you may shortly hear from me about the Montana towns.

COURIER MUSICAL.

## Communication.

NEW ORLEANS, April 12, 1887.

Editors Musical Courier:

YOUR publication of the "Death of Mr. Auguste Wolff," of the firm of Pleyel, Wolff & Co., Paris, in No. 9, of March 2, 1887, was highly appreciated by the surviving members of this celebrated house, and Mr. Georges Pfeiffer, one of the firm, in a personal letter to me, highly appreciates the compliment, and conveys to you through me his heartfelt thanks for the flattering remarks expressed in THE MUSICAL COURIER in his behalf. He wishes, however, to correct part of your publication, which you received from a London paper.

The actual *chef* of the house of Pleyel, Wolff & Co. is not Mr. G. Pfeiffer, but Mr. Gustave Lyon, civil engineer, a graduate of the School of Polytechnics, actively engaged at the piano factory, and pupil of his predecessor and father-in-law, Mr. Auguste Wolff, and respectively successor of Camille Pleyel and Ignace Pleyel, the originator of the house "Pleyel."

The style of the firm remains as heretofore, Pleyel, Wolff & Co., composed now of Mr. Gustave Lyon as *chef* and Messrs. Ernest Lantelme, Emil Scheyrer and Georges Pfeiffer as associates.

Mr. Pfeiffer desires also to state that he was not yet born when the dissolution of the house of Petzold & Pfeiffer took place in 1814, and this house had never any connection with the Pleyels, although the old Mr. Pfeiffer, as well as Mr. Georges Pfeiffer, took active part in the affairs of the house Pleyel, the latter devoting himself, however, to musical compositions and to the artistic interests of the house. Referring to "Biographie Universelle des Musiciens," par F. J. Fétis, page 22, I see that Georges Jean Pfeiffer was born at Versailles, December 12, 1835, and is the author of several important musical works of great merit, among his latest being an opera for the Opéra Comique, "L'Enclume," and various other orchestral, song and piano compositions, up to his op. 112 (by Henzel, 1877.)

In justice to Mr. Pfeiffer, who modestly declines the honor of being styled the *chef* of the house of Pleyel, I request of your courtesy to give this "correction" a place in your valuable paper. With the assurance of my highest personal regards, I beg to remain, yours faithfully,

A. POLLATSEK.

## The Trade.

—J. N. Pattison leaves 42 Union-sq. and will remove to 237 Fourth-ave.

—There is a boom at the Behning factory. Behning & Son are shipping lots of pianos.

—W. W. Kimball, of Chicago, has been sojourning for some days at the Windsor Hotel.

—Foster & Hennessy, of New London, Conn., have taken the Baus piano as their leader.

—Wessell, Nickel & Gross have made application at the Patent Office for an improvement in grand piano actions.

—Carroll, Ia., has a new piano, organ, musical merchandise establishment called the New York Music Company, under the management of H. C. Barnett.

—R. S. Howard was in Port Huron, Mich., on Monday. We are under the impression that the Detroit Music Company has lost the Michigan State agency of the Hallett & Cumston piano, which Howard represents.

—Hallett & Davis have just completed a fancy case concert grand piano for one of the noted railway kings of the country, the leading one of the South and Southwest. It was made to order, and is a most elaborate specimen of a musical instrument.

—The Farrand & Votey Organ Company, of Detroit, are doing a large trade, both on account of contracts with Western jobbing houses and the regular sales coming in from its traveling agents, &c. The organ itself is giving thorough satisfaction and dealers are unusually pleased with its qualities.

—Isaac I. Cole & Son, the veneer house, have been doing an extensive trade with all the great piano firms for many years. The accounts of these firms with Messrs. Cole have been very large, Mr. N. J. Haines, for instance, having, in accordance with his own statement, purchased veneers to the amount of \$3,800 and \$3,500 and similar sums at one time from Messrs. Cole. Other houses have done the same thing frequently. This shows how large the veneer business is and how the Cole's conduct it.

REMOVAL OF HENRICKS'S MUSIC STORE, PITTSBURGH.

A CARD TO THE PUBLIC.—Having just opened my new piano and organ room in the remodeled building, 435 Wood-st., between Fifth-ave. and Diamond-st., I would respectfully invite the public to visit and inspect the same. I shall endeavor to offer goods worthy the confidence and patronage of the musical public, and to that end have secured the agency of the old established and celebrated Hallett & Davis pianos, Wheelock, Behr Brothers and Stuyvesant pianos. The justly celebrated New England organs and Kimball organs will be found in my list of instruments, and feeling satisfied of their excellence I invite the most critical examination both of piano and organs. Being desirous of introducing my instruments as speedily as possible I will make the prices reasonable, and will arrange easy payments if desired. A large stock just arriving and especially selected for the opening, and therefore bound to be extra fine. Remember the new place—435 Wood-st.

JOHN R. HENRICKS, Temple of Music.

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## THE DOLGE SPEECH.

### An Unprecedented Demand for the Document.

TWO weeks after we published the address delivered by Mr. Alfred Dolge at the eighteenth annual reunion of his employes at Dolgeville, January 22 last, we printed the following comment on the effect of the same:

The interest taken in the admirable and logical address made by Alfred Dolge, and which appeared originally in THE MUSICAL COURIER, can be judged from the fact that nearly all the music-trade papers copied it, or parts of it, and that the following newspapers also reprinted it from our columns: *Journal and Courier*, Little Falls, N. Y.; *Albany Evening Journal*, Syracuse Union, Utica *Deutsche Zeitung*, New York *Belletristisches Journal* and the socialist *Volkszeitung*. The latter paper naturally abuses Mr. Dolge, and instead of quoting his address in full, it extracts such parts as suits its purposes to base an argument against Dolge. Facts are ignored, and sophistry takes their place. Nevertheless the Dolge address has had a remarkable effect even upon persons not engaged in the piano and organ trade, simply because it enunciated vital principles and with irresistible logic.

From all sides we find extracts of the Dolge speech printed in newspapers and magazines, and in addition to the newspapers mentioned above, the following at hand, and all of them journals of importance, have reprinted parts of the speech and have made editorial mention of its power and virility, the loftiness of its tone and the recondite logic which pervades it.

The papers we refer to are the

*Boot and Shoe Recorder*.....Boston.  
*Journal of Fabrics*.....New York.  
*Boots and Shoes*.....New York.  
*Zeitschrift für Instrumentenbau*.....Leipsic, Germany.  
*London and Provincial Trades Review*.....London.  
*Musical Opinion*.....London.  
*Leather Reporter*.....St. Louis.  
*Herkimer County News*.....Little Falls, N. Y.  
*Deutsche Wollengewerbe*.....Berlin.  
*General Anzeiger für Leipsig*.....Leipsic, Germany.

Not only has the speech been translated into German and published in the above-mentioned newspapers of Leipsic and Berlin, but it has made its appearance in Copenhagen, where it has been published in the Danish language for circulation in Scandinavia.

The features of the speech which have attracted the greatest attention are those in which Mr. Dolge discusses vital principles of political economy and education, the relations between capital and labor, the creation of school funds upon an equitable basis of taxation and the improvement of the condition of the workingman.

The demand for copies of THE MUSICAL COURIER which contained the speech in full has long since exhausted our edition in which it appeared, especially as orders have come from corporations and business institutions for quantities at a time. It is for this reason that we reproduce the Dolge speech *verbatim et literatim* in this number of the paper, and in order to supply the future demand for what appears to have been one of the most effective, remarkable and far-reaching addresses ever delivered by the head of any great manufacturing industry in this country:

DELIVERED AT THE EIGHTEENTH ANNUAL REUNION OF HIS EMPLOYEES, AT THE CLUB-HOUSE IN DOLGEVILLE, JANUARY 22, 1887.

LADIES AND GENTLEMEN—It is an easy as well as a pleasant task to review our doings of the year gone by, before such an assemblage as I see here to-night. A comparison of this reunion with any previous one is alone sufficient evidence that we have prospered last year to such an extent as to necessitate the increase of the working force.

We have done well, we have all done our duty, and I am in the enviable position to say to you that it is impossible for me to find a cause for censure or reproach, although I have looked for it. I have turned over in my mind all that was done and all that happened in the different departments during the year and the very best I can do in fault-finding (which, as you know, is my second nature) will be in a joking way to allude to some slight errors, mistakes or occasional carelessness, caused simply by attention which some of our fellow-workers paid to the general excitement which we have witnessed among the working people of the whole country.

It was only for a short time that some of us got a little too excited and forgot to leave outside questions out of the workshop; we carried it right into the factory, and so it happened that some would talk about the union or the Knights and missed their calculations as to the exact position which a countershaft should have, and were obliged to take it down again and put it up the second time, to the merriment of all the rest of their comrades. Others would also think too much of the lodge meeting and make the hammerfelt too short or too narrow, for which I had to take the blame from our customers and lose money. The

felt makers had the advantage over the carpenters, and could make the vague claim that the "wool" did not work exactly right. But that is about all. Everyone settled down very soon to hard business again and left all outside talk where it belonged, to the idle busybodies, which this village has to endure as well as any other town, and which after all seem to be necessary evils, for if we did not have these otherwise utterly useless individuals in our town, and if they had not started and monopolized "labor organization" here, we would not have learned and profited by the experience without paying for it.

As I have said before, we all, without any real exception, settled down to work, did our level best in the year gone by, and what is the result?

We all have been happy, or at least contented; you have made good wages. I have made a good deal of money, which will enable me to make another decisive step next spring to build up our town. Our order-books are full for several months to come. We have succeeded in making piano felt which is sought for by all prominent piano makers in the world. Our salesmen need not lavish any more of their Ciceronian eloquence to make American piano manufacturers protect home industry and buy our felts in preference to the imported article. We have not been able to fill all orders for our best quality of felt and had to decline some, because our factory could not turn out as much as the piano makers wanted, and they wanted it only because it was better—for I have to say to you the same as last year, our protective tariff did not protect us; on the contrary, imported felt was never offered at as low price as last year—much lower than we can afford to sell ours. It is simply and only our determination to send nothing but the very best felt out of the factory which brought about our great success. But, my friends, do not think for a moment that we can rest upon our laurels and take it easy; we must still be on the alert and speculate and work and think, that the felt which we will turn out in the fall of 1887 will be as much superior as the felt of 1886 is to that of 1885, for our competitors will not sit still if there is any business and enterprise in them, and they will sooner or later come to where we are now. Consequently we must keep it up, because you know in every race the best man only will win.

As you have noticed with pride and satisfaction, a great deal of machinery has been built during the last year, so much that we are getting hard up for room.

With all this improved machinery we will and must make felts of improved quality, if it is at all possible.

Speaking about piano felt, I cannot, as I did last year, pass the now important branch of piano-hammer covering.

Friend Dedicke knows that he deserves credit for his able management of that branch, and our Mr. Millett has patiently tried his best to put Dedicke on his feet, until he succeeded the last month of the year, and greeted me one fine morning with "Eureka—I have got it!" And so Mr. Millett has the satisfaction that he made his mark as well in 1886 as he did in 1885. It now depends on Dedicke and his artists to show in the new year that they are equal to the opportunity, and I personally have no doubt that he will get our share of business for that branch, simply on account of the elegant hammers which we turn out.

Before leaving the left department I have a few words to say to our knights of St. Crispin. To a greater extent than ever before have we seen how few of that multitude who call themselves shoemakers are able to make even the plainest kind of slippers, such as we turn out. Almost nine out of every ten whom I sent up here from New York had to go back, because their work could not stand the examination of our foreman. Over \$400 in cash I had to loose on these men, who pretended to understand an honest trade, and were very loud in speaking of the rights of the poor laboring men, those very fellows who, when young, were actually too lazy to learn a trade, as an honest workingman would. Nineteenth had to go back to where they came from; the others are here to-night, with our old guard, and have made just as fine shoes as they have earned good wages. Our shoe business has been as satisfactory as our piano-felt business. We have not been able to fill the orders which came late in the season, although we have tripled our capacity. The shoemakers proper had to get out of the felt factory and occupy the upper loft of the lumber factory.

An iron suspension bridge has been built and five hundred electric lights had to be put up to work at night, in order to fill at least the most urgent orders of our old customers. It is in shoes the same as in piano felts; our prices are higher than those of our competitors, and it has been proved that the public is always willing to pay a good price for a good article, and as I said before to the felt makers, that because of our success we must turn out a superior felt this year, so I say to you, shoemakers, do not let up—we must improve our opportunity and put a felt shoe before the public this year which is above comparison with anything that our competitors may offer.

Take pride in your work—remember that my name is on every single shoe, and also a number which shows who made that particular shoe. Out of 15,000 dozen pairs, not quite two dozen came back on account of slight imperfections.

Let us try to make 25,000 dozen pairs this year so good that not a single pair will come back.

From all that I have said now, you will have seen that, contrary to the experience of 1885, the felt artists took the wind out of the lumbermen's sails in 1886. Not but that our old friends in the lumber factory have done their best, but while you felt makers and shoemakers can, by your skill, produce an article that will be bought in preference to any other, because of its superior quality, our comrades in the lumber department must take the lumber as it will grow, dress it into shape by machinery, and then trust to luck

whether the state of the lumber market will allow a fair margin or not.

Regarding the sounding-board industry, I told you at our last reunion that I was, on account of an altogether unreasonable competition, placed in a position where I had to wait for something to turn up or burst up. Well, it did neither turn nor burst, but a sounding-board shop burst up, and, although our other competitors were perfectly willing to take what trade was to be had on that account, the majority of the piano makers came to us and were willing to pay what was considered our exorbitant high price, and consequently we have done better in sounding-boards and lumber than ever before. It is not out of place when I mention here that this success is mainly due to the intelligent and careful management with which this department has been conducted.

Whoever knows anything at all about lumber business does know that it is next to an impossibility to make any profit at all out of manufacturing lumber, and it requires hard work and very close calculations, as friend Breckwoldt will testify, who used enough paper in figuring on lumber contracts during the last year to keep a paper mill going. He is looking for another paper mill now to furnish the sheets on which he can figure his profits. However, if the lumber business cannot be compared with the felt business in any respect, we have the satisfaction that we did better than just keeping our own, which, considering the wild and reckless competition we have to fight, is saying enough, and therefore, in looking the ground all over, we have good reason to congratulate ourselves. Not only have we all been prosperous—I have made good profits, you have made good wages, such as have not been earned in any mills in the entire Mohawk Valley, taking the average, but more than all that we can congratulate ourselves and feel proud that, while almost every manufacturing town, every branch of trade all over the great country, suffered seriously in consequence of what is generally called "labor troubles"—we have harmoniously worked along every day in the year, and I stand among you here to-night looking into the faces of men whom I know to be my friends and of whom I know look upon me as their friend.

The Knights of Labor and the trades unions had published a pronouncement to the effect that after May 1, 1886, eight hours should constitute a working day. They were serious in their attempt because of their ignorance; they almost threw the whole country into confusion, caused, unwillingly, bloodshed in St. Louis, Chicago and Milwaukee, aroused the passions of the ignorant, gave the outlaws and cranks an opportunity for a general commotion, ordered strike after strike, deprived thousands upon thousands of their only opportunity to earn the daily bread for their families, only to find that such an important change cannot be brought about simply by a decree or pronouncement of the so-called Master Workman of the Knights of Labor or the executive committee of the trades unions.

Three months ago I explained my views at length on that question in this same hall, and you know that I am in favor of eight hours, and that I am satisfied the time will come when six hours will be considered sufficient for a day's work in the mill or workshop, and, if anybody, the free people of this country will be the first to inaugurate this new era, just as much as we had our ten hours here when the mills were run twelve hours in old Europe; but the time has not come yet. More and better labor-saving machinery must be invented—our statesmen must find ways and means by which our industries can compete after reducing working hours, and still pay the laborer better wages than at present, before this change can and will be brought about. Nothing can be accomplished by long-winded proclamations of Mr. Powderly; positively injurious can it only be if the workingman forgets himself and follows the cry of the crazy anarchist and destroys property. Such far-reaching changes as shortening of working hours, certainly desired by all who have the welfare of the people at heart, will come about when the proper time has arrived. It will come when at least the majority of our workingmen have had the benefit of the same schooling as the son of the wealthy man, when, because of his schooling and learning even the commonest workingman will work fully as much with his brains as with his hands, when, because of his learning every workingman will prefer the library, the museum, the lecture hall, his family circle, to the bar-room, the rum-hole and gin-mill. We will have eight hours then and, believe me, every workingman will then turn out more work in eight hours than he now does in ten.

I am not versed in the arts of the politician or the statesman, and have but little time to read the proceedings of Congress. When I, however, read how our government in Washington is seriously troubled what to do with all those millions of dollars which are yearly collected in excess of the requirements, and then read and see how our representatives are proposing all sorts of projects to either reduce this income of the government or invent some new plan of spending the surplus, without coming to any conclusion, I have often wished that the entire Congress could for six months be sent away from Washington and each representative be compelled to travel through his district, stop at every single country schoolhouse, and investigate what facilities the workingmen's children, especially in the country towns, have for education.

When they strike a village like ours, where we have over 350 children who ought to go to school and have only one schoolhouse that can accommodate not more than 100 children; when the principal of our school has to hire out to the farmer during harvest time to make hay at \$2 a day, because he cannot live on the scant salary allowed him; when the trustees of the school district are obliged to hire girls of fourteen and fifteen years to teach our boys, because these girls are willing to teach for \$3 a

week, such teaching as you can expect of a mere child, because the school taxes have to be paid by the hard-working farmers and the workmen, who both, perhaps, have all they can do to pay the interests of mortgages on their homesteads; when they will see that you, the workmen of this place, had to club together to form a school society, simply for the purpose of securing only the most necessary schooling for your children; when they see that you pay voluntarily, besides your regular school taxes, from ten cents to one dollar and more each month into the treasury of that school society; when these gentlemen see all this, when they find a similar state of affairs almost everywhere, except in large cities, I have no doubt that some of them would come back to Washington with an idea that it might not be amiss to start a National School Commission; start National Teachers' Seminars, and spend millions of dollars every year for the education of the poor men's children, and keep vigilant officers employed who will see that the children do attend the school, or the parents be properly called to account, if this has been neglected.

I assure you, if either of the great parties, both of which are so sorely in need of an issue for the coming campaign, would take such a movement in its charge and carry it to a successful conclusion, we would see and hear very little in future of labor troubles. Every attempt in any other direction to solve the problem of the existing "Social Question" will prove a failure.

Mr. Henry George may preach his doctrines in every city, village or hamlet, the workmen may organize under any name whatever, it will avail nothing, as experience has proved.

The order of the Knights of Labor, which, for a while, was looked upon as a timely organization for the benefit of wage earners, to guard their rights against overbearing capitalists and monopolies, soon became the curse of the country.

As it has always been the case, and history teaches it for thousands of years, well-meaning but sanguine men, who had the welfare of the wage earners really and honestly at heart, started movements or organizations, by or through which they hoped the working people would be benefited. But these leaders, if honest, forget that the great majority of our wage earners are lacking the necessary education to understand their theories and teachings, and that in time of trouble the bad element always will get the upper hand, and will lead the masses to acts of violence, and, in consequence, the honest friend of the workmen is then pushed aside, the demagogue, the adventurer, takes his place and harangues the masses with shallow but "talking" phrases.

During the late troubles we heard a great deal about the "right to live." It is one of those talking phrases of the demagogue: "the right to live." Yes, everyone has the right to live like the Indian, who never works and yet lives. The right to live nature grants us, but if we wish to enjoy comfort we must work, and the more we work, or, rather, the greater value the work which we perform has in the markets (because of our ability, our knowledge), the greater will be the benefit which we derive, the more comfort and even luxuries we may enjoy.

These demagogues are doing their best to create what we have thus far not known here, classes of people, in the European sense of the word.

It fits their plans to make the workman first feel miserable, for it is then only one step to make him desperate, and desperate men these demagogues must have to accomplish their objects, namely, to throw everything into confusion so that they may personally gain advantages by fishing in the dark and put themselves into power.

Look back at the strikes that have taken place during the past year. Who has suffered by them? The workmen; whilst the Mr. Walking Delegate and Committeeman drew \$5 and more per day, besides his traveling expenses. I am confident that, if an honest count could be taken, we would find that nine-tenths of all the workmen who engaged in strikes did so against their own free will and against their better convictions, and were frightened and bulldozed into obeying the commands of those \$5-a-day adventurers, who cannot make an easy living except when there is a strike or trouble.

I do not want to bore you with reading statistics of the losses suffered by the workmen during these strikes. They are simply immense and can never be made up again.

While these agitators lay so much stress on the doctrine that every man has a right to live, they will not accede to the freeborn man the right to work, as has been illustrated in those great railroad strikes. They ordered thousands of men to lay down their tools and lose their wages, because one or more men were employed by the railroad company or mill-owner who did not belong to and would not join their secret society, and thereby sell their manhood and personal liberty.

Not only did they deny to the outsider the right to earn daily bread for his family, they went further, and by intimidation and force frightened those who were willing to work under the conditions to which they (the strikers) objected.

Tell me, have only the Knights of Labor and union men a right to live and work, and nobody else? Have they a right to monopolize every branch of trade? If so, why not turn back the wheel of progress, and sink into the darkness and misery of the fifteenth century? Demolish your machines, blow up your boilers, destroy your railroads, cut down telegraph poles, smash the electric lights, and live in that blessed darkness again where there were classes such as they are trying to create again, where the workman was treated like a brute, where the road to prosperity was blocked to every poor man, and no matter how intelligent, how industrious he was, if he was born poor he belonged to the lower class, and was doomed to stay there for his lifetime, and his children and his children's children had no better prospect.

And why? Because the guilds, the trades unions and the

Knights of Labor of those days were just as tyrannical and despotic as their miserable disciples of the present day. They would not allow a man to make a shoe unless he belonged duly to their guild, and when these guilds became powerful they dictated laws according to which, in each town, only a limited number of mechanics designated by them, licensed by them as you may say, could follow a certain trade. The rest of the workmen could starve to death or quit the country. They had no place for them, and hence we see that for hundreds of years mankind lived in ignorance and misery, because the poor man had no chance to better his condition, the right to do so being denied him by his own brethren.

Exactly the same state of affairs all the present labor organizations are either knowingly trying to establish or unknowingly drifting toward. The Knights and union men say nobody can get employment unless he is a member, and has sworn allegiance to their doctrines and obedience to their laws; where they have the power they dictate to their employer that he must not take any apprentice to learn their trade, because there are enough already following it in their opinion, and they do not care what becomes of the coming generation, their own children.

Do you desire to return to that again? If so, keep up the cry of the classes. I have heard some of those very smart agitators, who learned nothing and forgot nothing, say that we had classes already.

They argue that because we have some rich, yes, very rich people in this country, and also some poor, very poor people, as a matter of course the rich take care that the poor shall always remain poor. But who are the rich of this country? By the thousands, nay, hundreds of thousands, I can count the rich of the present day who were born poor and have worked their way up simply and only by the strength of their energy, ability, thrift, economy, aided by the free institutions of this great republic.

Just twenty years ago I stood in New York city, penniless and friendless, a mere lad but eighteen years of age. I was poorer than the poorest of you, because I was a stranger in this country, did not understand the language, had no one to guide me. But I had two strong arms and that is all anybody needs in this country to keep the wolf from the door.

Some of you have seen the small beginnings of the business I have built up. Every one of you has had the same chance, every one of you has the same chance this very day, if he has the ability, for I was not aided by capital; capital in the sense of the walking delegate's interpretation had nothing whatever to do with my success. Work, hard work and economy was my only capital. I sold my work, my knowledge, always at the highest price attainable; and if there is one among you who works in my factories at less wages than he can get elsewhere, I say to him he is a fool if he stays here another day, because he is not making the best of his capital.

Every one of you is in possession of that capital to-day, and if every one of you does not succeed as well as I did he can certainly not blame our laws, or institutions, or our order of things. The fact that thousands of poor men made their marks, built up large enterprises, accumulated wealth, furnishes proof that our institutions are thoroughly democratic. That the Utopia which the agitators promise is an utter impossibility I will show you in a few words, I think, to your entire satisfaction. When I started the pension fund for your benefit several years ago the New York *Volkzeitung*, an anarchistic, socialistic German newspaper, noticed it in its editorial columns and called me a "white raven" among the capitalists, and in the same breath cautioned my workmen not to omit to inspect my books carefully, as I might cheat them.

I could not help smiling. Knowing the editor to be an ordinarily clever fellow, I did not for a moment think that ignorance had prompted these lines; it was malice pure and simple.

Imagine yourself coming to my office and demanding my books for inspection, threatening me with a strike, or, more in harmony with the anarchists, threatening the destruction of my machinery, buildings, &c., if I refused your demand.

Supposing now, further, that you were solidly organized, bound one to another by solemn oath, determined to carry your point at all hazard; and supposing, furthermore, that I would be so miserable a coward as to lose all courage and give up all and everything to you, the machinery and the whole property; or, if you please to take it milder, supposing you organize and say to me, we demand an interest in your business, we want our share of the profits, we will not allow you to pocket all, we are really the men that earn the money, and demand that you accept us as partners. Or milder yet, suppose you come to me and tell me that in your opinion I am depriving you of your true earnings and pay you only a share, keeping the balance unjustly to myself; you propose to form, according to socialistic principles, a company in which each workman has equal right, equal share of the profits—in fact, a company which runs the entire concern simply and only for the equal benefit of each workman employed in the concern. This would naturally constitute everyone his own boss, and you would be a company of 500 to 600 bosses. You would, as honest men, not take my property from me, but you would allow a certain rent and perhaps finally ask me to remain as manager with you, on equal shares with the most unskilled workman we have. Suppose all this.

I would certainly refuse such an offer and would tell you that I consider my services worth at least \$25,000 per year—at least that is what I could earn elsewhere—and as true socialists you must admit that I have a right to sell my labor at the highest price that can be obtained. You would, therefore, dispense with my services and choose someone from the midst of you as a manager. But who can manage 600 bosses, pray? Naturally, someone would

be willing, if it were only for the glory of the thing, to accept that position. Do you think you would make as good felt, as good shoes, when everybody is boss as you are making now? Do you believe that the money would be as promptly at hand when payday comes as now? Do you suppose the factory would be managed profitably enough by all those bosses so that you could draw the same wages as now? No, gentlemen; your first yearly business meeting would be a sad affair, and your leading men would say, "Let us look around for a good manager for a boss;" and when they look around and find that such an one cannot be picked up on the roadside, how many votes do you think would be cast for getting a good boss, even at a salary of \$25,000 a year? I tell you every single vote would be cast for the \$25,000 man, and I even venture to say that if I were in the market you would all ask me to come back on my own terms; every one of you would be willing to transfer your stock to me unreservedly, if I only would come back and steer the ship once more as of old. Why? Because I could not only earn my \$25,000 salary, but sufficiently more to pay you promptly good wages, better than you could possibly earn when you were a company of bosses. I wish to know how our skilled mechanics would like it, if, according to socialistic doctrines, at the end of the year the common laborer gets just as much as the skilled mechanic?

I would like to see that saint who would assume the care and responsibility involved in managing factories for you, and spend two nights of every week in the sleeping-car, as I have done every week the year round, and then be contented with the same wages as a helper in the carding-room gets.

You can find no such philanthropic, idealistic fools if you travel the world over, and because they are not to be found, as long as mankind will be ambitious, egotistic, selfish, as long as this world is inhabited by men as they are, with all their faults, shortcomings, difference of character and ability, and not by saints and angels, those socialistic ideas and theories are air castles, if not nonsense.

We cannot balk against nature, neither must we think that we deserve special credit if one or the other of us has been more favored with natural gifts than the majority, and while enjoying such advantages we must be mindful of our duties to our fellow men. Let us always be fair-minded, and while giving credit where credit is due, let us all strive to better our conditions by thrift, economy and work, and then there will never be a strike in Dolgeville, even if the number of employes should increase to 5,000—and I really expect to see the day when we shall have them.

However, before dropping this subject, I wish to say, particularly to those who were or are members of labor organizations, that I consider it none of my business if any one of you belong to the Knights of Labor, trades unions or whatever it may be called, any more than I care whether you are Catholics or Methodists or Baptists, or whether you are born in America, Germany or on the Fiji Islands. I do not care about it and have no right to ask you about it, because we live in a country where everybody has the right to his opinion or belief.

But what I do care about is whether you are good workmen, who are willing to do an honest day's work for a day's wages; whether you are industrious, saving, straightforward—in short, men of character and good common sense. I have a right to care about that—because if you lack these qualities, if you rather incline to be a "walking delegate" living on the hard earnings of your fellow workmen, instead of earning your living by honest work, I do not want to associate with you; I do not care to work with you.

The death of our friend Paul Grass and the consequent dependent position of his family, who had during his lifetime enjoyed comforts which they must now deny themselves, vividly illustrated to my mind the necessity that something should be done to take care of the families of every one of us if they should suddenly lose their protectors.

After considering a variety of plans I have finally come to the conclusion to set aside a certain portion of the business profit each and every year for the purpose of paying premiums on life insurance policies. The rule which I have established is simply this, viz., that each employee who has for five consecutive years been in the employ of the firm is entitled to a life insurance policy of \$1,000, and at the expiration of the tenth year of steady employment to another \$1,000 policy. Premiums and all expenses will be paid by the firm as long as the insured is in the employ of the firm.

I have the pleasure to state that this year policies have been issued under the above arrangement amounting in all to over \$100,000. For those few who have been rejected by the life insurance company I have deposited an amount equal to the insurance premium in the German Savings Bank, of New York, amounting this year to \$169.20. I need not tell you that I have not done this to pose as the "father of my workmen," but consider it simply the performance of a duty.

I wish you all to understand that neither with the starting fund of the aid society, nor with the pension fund, nor this life insurance plan I mean to offer you a gift or present. I consider you are entitled to it as a part of your earnings, as your share of the profits which the business yields and which I only invest for you. If I make presents to you they come in the shape of this club house or in the shape of this addition of volumes to your library, which I hope you will accept and make good use of. In conclusion I will, upon request of the secretary, state that the aid society paid out during the last year \$500.24, and since its existence \$2,865.30, and has now in its treasury \$902.71.

I hope that all those of the new comers who are not yet members of the aid society will join the same without further delay, for their own benefit.

Gentlemen, I have detained you long enough, and I will finish with the heartfelt wish that we may assemble here for many years to come on as friendly terms as to-night.

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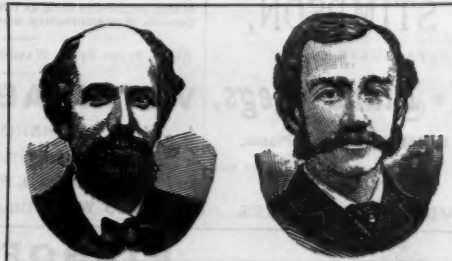
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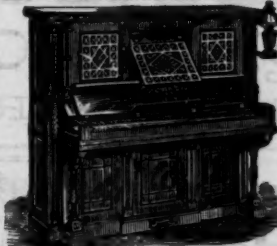
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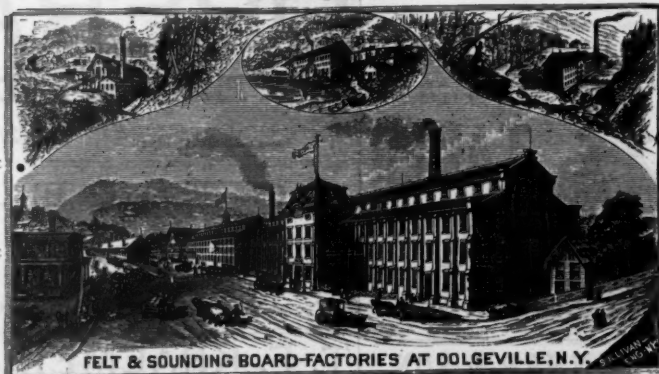


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